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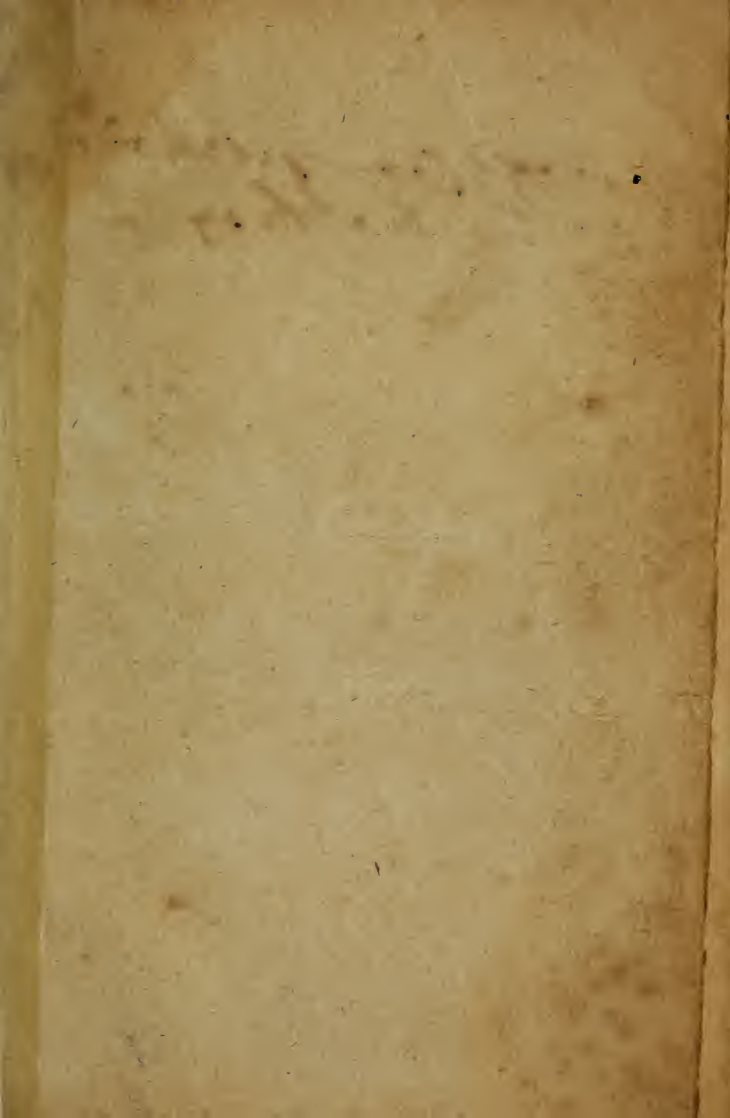
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M.DCC.LVI.

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And the GENTLEMEN of the CITY COUNCIL of
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The following TREATISE, and COLLECTION of CHURCH MUSICK, published by their AUTHORITY, is humbly dedicated,

By THEIR Most Obedient

Humble Servant,

THOMAS MOORE.

R E A D E R.

THE Reason of my publishing the following Treatise and Collection of Church Musick, which comparatively speaking, is but small, after having published so large a Work on the same Subject before, is, to contribute as much as is in my Power, to make the true Knowledge and regular Practice of Psalmody, as universal among Persons of all Ranks, as it is delightful and entertaining in its own Nature. For *the Psalm-singer's compleat Tutor and Divine Companion* (the Book referred to above) which I published in England several Years ago, where Psalmody is in many Places improved to a very considerable Degree of Perfection, having a much greater Variety of Church Musick in it, than is barely necessary for the Improvement of Psalmody, either in publick Worship or in private Families, the Price must necessarily be greater and the Book larger, than what many Persons, especially of the lower Sort, would choose to purchase for themselves; and likewise larger than what the richer Sort can reasonably be expected to purchase, in order to bestow in Charity upon the Poor, who are not able to buy for themselves. Upon which Consideration, I was advised by the Magistrates, and by many of the principal Inhabitants of the City of Glasgow, who are zealous in promoting the Improvement of Church Musick, to publish a Book of Psalmody of so moderate a Price, that the lower Sort of People might easily purchase it for themselves, and the Rich, in order to give it to the Poor. Therefore in order to accommodate the Publick with a Book of this Kind, I applied myself to frame and compleat the following Work, which I hope will be found every Way sufficient to answer all the above-mentioned Purposes: For notwithstanding the Book will be more than twice as large as it was at first propos'd and intended to be, yet it will be sold, neatly bound in Calf-Leather, at a very moderate Price; much cheaper than any Book of this Kind, printed on such Paper, has been usually sold. Most of the English Tunes, which are by far the greater Number in this Book, I have set in three and four Parts; and in order to

make it as generally useful as may be, I have added all the Church Tunes that have been usually sung in most parts of Scotland, and have set as many of the Tunes as could be conveniently so placed, in the natural Key; that is, with Mi in B, without either Flat or Sharp at the Beginning; and those Tunes which could not so conveniently be set in the natural Key, I have either set them with Mi in F, or else with Mi in E; in both which Cases, the Names of about one half of the Lines and Spaces will be the same as in the natural Key, as may be seen by comparing those Examples in the 19th Page; which Circumstance will make the learning of such Tunes by the true singing Names, much easier than some Persons seem willing to allow, or than most others imagine: For I am thoroughly convinced, both by Reason, and perhaps by as much Experience too as most of my Profession have ever had of this Matter, that the setting all Tunes in general in what is justly and strictly called a true regular Key, and calling the Notes by the singing Names, which is commonly called Sol-fa-ing, is the most expeditious Method of attaining the true knowledge of Musick in general, especially of Vocal Musick, that has hitherto been discover'd and exhibited to the Publick; and the high Probability there is that it really is so, is pretty manifest, and may be fairly concluded, from the great Success with which this Method of teaching Vocal Musick has been attended in almost all Parts of England; where this Method of teaching has been almost universally practised for a long Time past; and there is one further Circumstance still, which tends very strongly to confirm what I have advanced, and that is, that the Knowledge and Improvement of Church Musick, never became general in that Country, till such Time that Sol-fa-ing the Tunes, as it is now practised, became the general Method of teaching also. And I am further of Opinion, that there is scarce any Person who understands the true Method of Sol-fa-ing thoroughly, except such as practise chiefly on Instruments, but what will readily allow this Method of learning Vocal Musick, to be preferable to any other that has yet been proposed: And tho' it must be allowed that every Person who sets up for

a Teacher of Vocal Musick has an equal Right to use that Method in Teaching which he esteems best, it does not follow from hence, that every Method of teaching is equally good; for one Method of teaching may have a direct Tendency to lead the Learner in a very expeditious Manner to the true knowledge of what he proposes to learn, when at the same Time, some other Methods, which are but too much practised, have as strong, and as direct a Tendency, to keep the Learner in Ignorance of what he ought to know: For which Reason it were to be wished, that all those who teach in this Part of the Country would unite in teaching all after one Method, and likewise in teaching all the Tunes the same Way, that so when a Number of Persons, who have been taught by different Masters, happen to meet together, they may be able to join in performing a Piece of Musick, without making Discord, &c. which cannot well be done, unless all who join in performing the same Part of the Musick, sing it the same Way: One single Instance will be sufficient to illustrate, and at the same Time shew the Reasonableness of what I have but barely hinted above, concerning this Matter: And in order to make one single Example the more plain and decisive, I shall instance in a Tune, which is both well known and much practised in this Country; namely, That which is called New-tune in Scotland, and London New-tune in England: The third Line or Measure in all the Scotch Editions of this Tune, is very different from what the same Measure is in all the English Editions of it; and the Difference is such, that when a Number of Persons sing the Tune both Ways at one and the same Time, it sounds very disagreeable, even when no other Part besides the Bass sings along with them; and when more Parts join together, the Disagreement will be still more intolerable: And if we examine the Melody which arises from the different Ways of singing the Tenor alone in this Part of the Tune, I dare appeal to all Persons of Taste and Judgment, if the English Way of singing this Tune be not preferable to the other, beyond all comparison; and if so, then the Person who first made this disagreeable Alteration in this Part of the Tune, must certainly have had a very false Taste for Musick, or rather none at all.

There is another Tune which is very much sung in this Country, namely, that which goes by the Name of Dundee in Scotland, and Windsor in England, in which there is some Difference in the second Line or Measure between the English and Scotch Way of singing it; and tho' the Difference is but very small, yet since the Author of a Book of Psalmody lately published at Edinburgh, has declared it to be a very great Crime for any Person whatsoever, to alter so much as a single Note in any Tune from the Way in which it was sung in the Days of John Knox, I think myself under an Obligation to give the Publick the best Account that I am able of the Original of this Tune, and likewise the best Account that I can, where, and about what time 'tis most probable that this Tune first underwent any Alteration, lest I should be unjustly censured as being guilty of making an Alteration in a Tune, which I cannot but confess was originally well composed. As the Author abovementioned has not been so particular in this Matter, as to acquaint his Readers what Book, or what Edition of it, whatever Book it was, that the Tunes were taken from, which he mentions to have been sung in the Days of John Knox, and which he seems desirous to make the Rule and Standard by which Psalmody is to be improved at this distant Period of Time, it will be impossible for the Public to know, and consequently to judge, whether or no the Book he refers to, contains the Original of those Tunes, or even whether it contains so much as a supposed correct Copy of them: But with regard to the Tune under Consideration, it evidently appears, that the Way in which this Author has lately published it, is an Alteration from the Original, and a manifest Corruption of the Tune; as I shall make plainly to appear, by comparing two Books of Psalmody which I have now by me. The first that I shall mention, is one which was printed at Edinburgh in the Year 1617, by Andro Hart; intitled, The CL. Psalms of David in Prose and Meeter. With their whole usual Tunes newly corrected and amended. Which Book contains about a Hundred and Twenty Tunes, which are set to a great Variety of different Meters; but what number of these Tunes were then sung, or in what Manner they were sung, cannot well be determined at this Distance of Time; but 'tis probable

they were not sung very well, as they are all of them printed but in one Part only, and That in many Instances is very uncorrect. In this Book, the second Line or Measure in Dundee Tune, is the very same with this Author's Edition of it; and from what is mentioned in the Title Page, namely, that the Tunes were newly corrected and amended, it appears highly probable that the Compiler of this Book was the Person who first altered this Tune from its original Composition. But be that as it will, 'tis abundantly evident that the Way in which this Tune is set in the Book abovementioned, printed in the Year 1617, is not the same with the original Composition of it, neither with respect to Tune nor Time; as may be seen by comparing it with the original Composition of the same Tune in the other Book which I mentioned; which Book was printed at London in the Year 1594, and contains about Seventy different Tunes, all set in four Parts; Composed by ten sundry Authors, whose Names are set to those Tunes which they have made; being Men who in those Days were esteemed to have perfect knowledge in the Science of Musick. For in this Book, which you must observe was the first Book in which this Tune was ever published, in that Tune which is now called Windsor in England, and Dundee in Scotland, but was originally called Suffolk Tune, every Note throughout the Tune, is exactly in the same relative Degree of Sound as the Notes are in that which is called Dundee Tune in the Book which I have now published. And in order to satisfy the Publick that this is a true Representation of the Case, I shall be ready to satisfy any Gentleman's Curiosity, by shewing him the Books which I have mentioned on this Occasion. As it will doubtless be observed by various Persons into whose Hands this Book may fall, that I have set the last Note but one in the first and third Measure of the Bass to Stilt Tune, different to what those Notes are set in several Books which have been published both in this Town and at Edinburgh, I shall be ready to give a sufficient Reason to any Person who shall demand it of me, why I have taken that Liberty. Or if they please to consult Purcell, Simpson, or Malcolm, on the Principles and Rules of Harmonick Composition, it will probably save them the Trouble of making any further Inquiry about it.

Note, All the Tunes in this Book are well adapted, either for publick or private Worship, except St. George's and the New Hymn, which are more proper, and were intended for other Occasions: But as there are at least twice as many Tunes as may be thought necessary to afford a sufficient Variety for any one Church, every Congregation may choose what Number they please, and likewise such Tunes as will best suit their Taste. I have added a small Collection of Psalms and Hymns, suited to all the different Meters of the Tunes, in order to be ready on any Occasion, whenever Persons have a mind to sing any Tune in the Words, after they have learnt it by the Notes.

And as I am thoroughly convinced, both by Reason and Experience, that Psalmody can never be improved to any considerable Degree, unless those who attempt to make the Improvement acquire a competent Knowledge of the Grounds of Musick; I have therefore been as particular in explaining the Rudiments of this Science in the following Introduction to Musick, as the small Compass of this Book, and other Circumstances would admit of; and hope I have done it in such a Manner, as will be esteemed by those who are competent Judges, every way sufficient to answer the End for which it is published.

I should now add a few Directions to shew what Method ought to be taken by all those who attempt to learn Psalmody, if they desire to make any considerable and speedy Improvement in it; and likewise shew in what manner it should be performed, in order to make it edifying to those who join in the Performance of it themselves, or entertaining to those who hear it performed by others.

And in the first place, all those who are desirous to make a speedy and effectual Improvement in Psalmody, and to have it well perform'd in Public Worship, must procure a good Master who is well skilled in it himself, in order to instruct them; and likewise a good Precentor to lead the Congregation when they are instructed. For if the Person who undertakes to teach Church Musick, who notwithstanding the Office which perhaps he bears in the Church, both requires and supposes him to understand it well, should yet be so very ignorant in his Profession, that he cannot lead this Part of Publick Worship, without

sometimes sticking the Tunes, and at other times pitching them so high, that neither himself nor the Congregation can possibly reach to sing them, by which means this divine Exercise, which would otherwise be the most delightful part of Publick Worship, becomes so disagreeable, that instead of being harmonious and delightful, it actually becomes indecent and tiresome: I say, when the Person who undertakes to instruct and lead the Congregation is thus ignorant, it will be almost, if not altogether impossible there should be good Singing in any Place where their Church Musick is conducted in so wretched a Manner. And in every Place where Church Musick is taught in private Schools and conducted in Publick Worship by such ignorant Persons, the Direction which the Apostle Paul gives concerning this Matter, who says, let all Things be done decently and in order, is certainly not regarded in the Manner which it ought to be.

Another Thing which would tend very much to bring the Improvement of Church Musick into higher Repute and more general Esteem than it has hitherto frequently been, would be for People of the best Rank to give proper Countenance and Encouragement to it, both by learning themselves, and likewise by encouraging others to learn; as their Example wou'd doubtless have a very prevailing Influence upon Persons of inferior Rank: And in small Towns and Country Parishes, where perhaps a great many of the Inhabitants are not able to pay much for their Learning, the best way wou'd be to make a general Subscription, and every Head of a Family, or other Persons who are able and willing to contribute towards the Expence, subscribe in Proportion to their Ability, &c. and then to agree with a Master to teach all the Persons in such Town or Parish that will be at the Pains to come and learn; which Methods, if properly pursued, wou'd doubtless soon produce very desirable Effects; provided they procure a Master that is duly qualify'd to instruct them, and they likewise, by a diligent Application, do what is necessary on their Part in order to learn; for if Persons were to be instructed by the best Teacher in the World, they cou'd not reasonably expect to make any other Improvement in their Learning, but only in Proportion to the

Application they use in order to attain it. And when the Inhabitants of any Town or Parish are well instructed in Psalmody, if they desire to have it well perform'd in publick, it will be absolutely necessary to have a Person that is well qualify'd to lead the Congregation in that Part of publick Worship; or they will be liable to have their Desires and Expectations frequently disappointed; but the likeliest Way to get good Precentors is so very obvious, that I shall not so much as mention it.

It were to be wished that Church-Musick might be improved to such a Degree, that whole Congregations might be able to perform it regularly in three or four Parts, which wou'd afford such a delightful Harmony, as wou'd at once both agreeably surprize and highly delight all Persons who have any Ear or Taste for Musick, and have not had an Opportunity of hearing it performed in that Manner before; and wou'd doubtless make them confess, (as many others have done before on the like Occasion) that the Pleasure which arises from this harmonious way of performing Church-Musick in several different Parts, is so sublime and ravishing, that it is altogether impossible for those who have never heard it, to form any adequate Idea or Conception of it. But as this Method of Singing in several different Parts, does not appear to have been much practised in this Country for a long Time past, if ever it was, the best Way will be to sing only Tenor and Base, at first, in Time of public Worship, till the Congregation is grown pretty perfect in such Tunes as they have not been used to sing formerly; and then to add more Parts, according as they have Voices that will suit them, and other Circumstances will admit. And here I wou'd advise all those who have the Direction, and are to conduct this Part of publick Worship, not to introduce any new Tune, or any additional Parts of it, till all those who are to be concern'd in carrying it on, are so perfect in it as to be able to perform it in a regular, decent, and masterly Manner; for if they attempt to introduce any new Tune before they are able to perform it correctly, tho' it were in itself the best that ever was composed, they will but disgrace the Musick, and themselves too, considered as Artists.

But above all Things it ought always to be remembered, that

as it is of infinitely more Concern and greater Importance to every Worshipper of the Supreme Being, that their Sacrifices of Praise, as well as all other acts of Worship, should be pleasing and acceptable to God, who will not be mocked, than it is that they should be so to Men, who may be deceived by false Appearances, it highly concerns all those who offer Praise, to do it in such a Manner as to glorify God by it; which can only be done when our Praises are offered up with pure Hearts, full of sincere Love and devout Affection to God, and universal Benevolence and Charity to Men. For tho' a Man had the Tongue of Men and Angels, and had the most melodious Voice that ever put the Air in Motion; and tho' he could rival the very Musick of the Spheres with his harmonious Songs, yet if his Heart does not harmonize with his Lips when he sounds forth the Praises of God, and if he does not live as well as sing his Maker's Praise, all his pretended Devotion, tho' performed with ever so much seeming Zeal, will avail him nothing, nor contribute in the least towards gaining the Approbation and Acceptance of the great omniscient Being whom he pretends (tho' in vain) to Worship; since doubtless, the Praises as well as the Prayers of the Wicked, are equally an Abomination to the Lord. But when a whole Assembly of Christians join together in this sacred Work, with Hearts full of Love and Gratitude to God, and of that Good-will to Men which will promote Peace and Happiness on Earth, and unite their Hearts and Voices in devoutly singing Praises to God with the Spirit and with the Understanding, so as to make Melody in their Hearts to the Lord, it is certainly one of the most lively Emblems and sensible Representations of Heaven, that any thing in this World can possibly afford.—I shall now only add my sincere and hearty Wishes, that all Mankind may so live, and so sing the Praises of God in this World, that they may at last be received into the eternal Mansions of immortal Bliss, and be counted worthy to join the general Assembly and Church of the first born in Heaven, in singing Praises and Hallelujahs to Him that sitteth upon the Throne, and unto the Lamb for ever and ever: And let all the People say, Amen.

COMPENDIOUS INTRODUCTION

T O

M U S I C K.

AS the Occasion o my writing at this Time on the Subject of Musick, is chiefly for the Instruction of such as are in a great Measure, if not entirely, ignorant of the Rudiments of this Science; I shall therefore carefully avoid every Kind of Speculation that has not an immediate and direct Tendency to lead the Learner in a plain, easy, and rational Method to the true Knowledge and regular Practice of Musick; at least, so far as to enable him to perform Psalmody in a regular and correct Manner, both with respect to Tune and Time, which are the two principal Things that ought to be regarded in the Performance of all Musick whatsoever.

Of the Gamut or Scale of Musick.

AS the Gamut contains a true Representation of the various Sounds of which all Compositions of Musick do consist, and as a right Knowledge and Understanding of it is absolutely necessary for all Persons who would be able to form a true Judgment of any Piece of Musical Composition, or to perform it in an exact and regular Manner, according to the Design of the Composer; so the first Thing a Learner ought to do in order to attain these Ends, is to learn the Gamut by Heart, that is, so as to be able to give every Line and Space in that Part of Musick they intend to learn first, its proper Name at first Sight; for there is no Occasion for Learners to puzzle themselves with getting the general Scale of Musick by Heart, which contains all the four Parts of Musick, which would tend to discourage rather than instruct the young Learner: For which Reason I have placed the four Systems, which represent the four different Parts of Musick, se-

parate from each other, with their proper Cleffs, in the Manner they are used to exprefs and distinguish each different Part.

Each of these Systems or different Parts of Musick are known by their proper Cleffs or Cliffs, which are three in Number, viz. Treble, Tenor, and Bass, and are so called from Clavis, a Key, which signifies to open or unlock, because they open to us the Meaning of every Piece of Musick before which they are placed, by shewing us the proper Name and Sound of every Line and Space throughout that System, and without which a Piece of Musick would have no Meaning, nor could it be known how to name or sound a Note in any Line or Space, because in every such Case where the Cleff is omitted, not any of them could properly be said to have either Name or Sound belonging to them.

Each particular System in the four Parts of Musick consists of five Lines with their Spaces, as you may see in the 18th Page of this Book, where you will find them set down, with their proper Cleffs, and the Gamut Names of the Lines and Spaces, with the singing Names belonging to each of them set directly under them. And here let it be observed, that five Lines with their Spaces, are the common Number made use of (and are generally sufficient) to exprefs all the Sounds in a single Piece of Musick: But if it should so happen (as sometimes it does) that some of the Notes require to be sounded higher or lower than what the Compass of five Lines will exprefs, then in such Case, you will see Notes placed on, or between short Lines drawn above, or below the five Lines, as Occasion shall require; which Lines so added, are called Ledger-Lines, to distinguish them from the five Lines peculiar to that System.

The Bass is the lowest Part of Musick, and is generally called the Ground, or the Foundation and Basis on which all the other Parts are built.

Of Cleffs.

THE Bass Cleff, which stands on the fourth Line from the Bottom, always gives the Name of F to that Line on which it stands: The Tenor Cleff likewise stands on the fourth Line from the Bottom, and always gives the Name of C to that Line

on which it is placed; and tho' this Cleff is frequently set on the third Line, as you see in the Counter-Tenor, and sometimes on the first, or second Line, &c. yet, on which ever of the five Lines it is placed, it always gives the Name of C to that Line on which it stands, and must constantly have the same Sound given to it; which Sound must be five Notes or a Fifth higher than the Sound of F the Bass Cleff: The Treble Cleff, which stands on the second Line from the Bottom, gives the Name of G to that Line, and must be sounded a Fifth higher than the Tenor Cleff. Some Authors have taken the Liberty to place the Bass Cleff on the third Line, and likewise the Treble Cleff; but this Practice is by most good Judges esteemed extremely whimsical: But on which ever of the five Lines the Bass Cleff is placed, it gives the Name of F to that Line, and must have the same Sound given to it that it had when on the fourth Line, that is, a Fifth below the Tenor or C Cleff; and the Treble Cleff wherever it is placed, must always have the same Name and likewise the same Sound given to it, which must be just five Notes, that is, a Fifth higher than the Tenor Cleff. Note, the Treble is the highest Part of Musick and ought to be performed with Womens Voices. But here let it be observed, that when any Part of Musick is signed with the Treble Cleff, and is to be performed with Mens Voices, in that Case, the Treble Cleff is to be accounted but one Note above the Bass Cleff, and consequently a Fourth below the Tenor Cleff; which you must observe is the Case in all the Tunes in this Book.

Now as the natural Scale of Musick is no other than the Repetition of the first seven Letters of the Alphabet, naming them forward when you ascend, and backward when you descend, it will be very easy, by observing the Name and Place of the Cleff, to find the Letter and Name of the Note belonging to each Line and Space in any Part of Musick: The Letters or Gamut Names are found by the Cleff, and the Names of their corresponding Notes which are used in Sol-fa-ing Tunes, and are called the singing Names, are as follows, viz. B, is called mi; C, fa; D, sol; E, la; F, fa; G, sol; and A, la; and if you proceed forward to the next Letter ascending, which will be B,

and its corresponding Note *mi*, you will have only a Repetition of the same Letters and Notes in the very same Order as you had before; and you may observe, that at whatever Letter or Note you begin to count, every Eighth will be of the same Name and Kind, whether you proceed upward or downward: And when *Mi* is removed from *B*, its natural Place, to any other of the seven Letters in the Scale, whether it be by Flats or Sharps, the Names of the Notes both above and below *Mi* will proceed in the same Order as before-mentioned, and every Eighth still continue to be of the same Name; as may be seen in the Table of Transposition in the 19th Page of this Book; where *Mi* is transposed to every Letter in the Scale, both in the Treble and Bass Cleffs, and may be easily found by the following Rules; by which Rules, and by no other, can *Mi* be transposed so as to preserve a true, musical System.

Case 1. If neither Flat nor Sharp be set at the beginning of a Tune, *Mi* is in *B*.

2. If *B* alone be flat, *Mi* is in *E*.
3. If *B* and *E* be flat, *Mi* is in *A*.
4. If *B*, *E*, and *A* be flat, *Mi* is in *D*.
5. If *F* alone be sharp, *Mi* is in *F*.
6. If *F* and *C* be sharp, *Mi* is in *C*.
7. If *F*, *C*, and *G* be sharp, *Mi* is in *G*.

See Examples of all the above-mentioned Cases, both in the Treble and Bass Cleffs, in the 19th Page.

Having found by the foregoing Rules, in what Line or Space your *Mi* (which is the Master Note) stands, you may easily find the Names of all the Lines and Spaces both above and below *Mi*, in any Cleff or Key whatsoever, by the following Rule.

Above *Mi*, sing twice *fa sol la*;

And below *Mi*, twice *la sol fa*.

See Examples of all the Variations that can possibly happen in Musick, with regard to the different Names of Lines and Spaces, in the 19th Page above-mentioned; where you may observe, that above *Mi*, wherever it is placed, stands *fa, sol, la*; and below it, the same reversed, *la, sol, fa*; and one *Mi* is always an Octave distant from another. And though some Authors have

multiplied the Rules of Transposition beyond what is any way useful in vocal Musick, or even practicable on Instruments, by transposing Mi to every Letter in the Scale, by the Use and Application of Flats only, and also in like Manner by the Application of Sharps only, yet this makes no manner of Difference with regard to the Names of the Lines and Spaces in Sol-fa-ing; for if Mi was placed in F, by making F alone sharp; or if Mi was placed in F, by making B, E, A, D, G, and C flat, every Line and Space would still have the same Name in both Cases. Note, There is this Difference to be observed in these Cases, or in any other of the like Nature, when the Musick is to be perform'd with Instruments, that when Mi is placed in any Letter by Flats, and likewise on the same Letter by Sharps, suppose it to be in D, every Note in any Tune that is set with Mi in D by Sharps, will be a Semitone higher than what they would be if the same Tune was set with Mi in D by Flats. But lest the Learner should not be able to find the Place of Mi, when more than three Flats, or three Sharps, are set at the beginning of a Tune, I shall add the remaining Part of the Rules by which Mi is transposed to every Letter in the Scale by Flats, and likewise by Sharps; beginning with that Case, which must of Course immediately follow those Rules already laid down for transposing Mi.

If B, E, A, and D be flat, Mi is in G.

If B, E, A, D, and G be flat, Mi is in C.

If B, E, A, D, G, and C be Flat, Mi is in F.

If B, E, A, D, G, C, and F be flat, Mi is in B.

If F, C, G, and D be sharp, Mi is in D.

If F, C, G, D, and A be sharp, Mi is in A.

If F, C, G, D, A, and E be sharp, Mi is in E.

If F, C, G, D, A, E, and B be sharp, Mi is in B.

And this is what these speculative Gentlemen call bringing Mi home again; but I believe there are but very few Musicians who play on Instruments, that will bid it heartily welcome. The Reason why these different ways of transposing Mi to the same Letter does not make any Alteration in Sol-fa-ing a Tune, is (as I observed before) because Mi, which is the Master-Note,

governs and regulates the Names of all the Notes both above and below it; and this is the Reason why it has so universally obtained that Name: For as the Gamut Names of the Lines and Spaces are governed and regulated by the Cleff, so the singing Names of the Lines and Spaces are governed and regulated by the Mi. But here I would advise the Learner to be very perfect in Sol-fa-ing in the natural Key, before he proceeds to any other, which will enable him to practise in any other Key with much more Ease and less Difficulty, than he could otherwise possibly do.

Of the Time or Duration of Sounds in Musick, and the several Characters by which it is expressed.

The Notes made use of to denote and express the Duration of Sounds in either vocal or instrumental Musick, are of six Sorts, namely, Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demi-semiquaver: Their relative Proportion of Time to each other, is as follows.

One Semibreve is to be founded as long as two Minims, or four Crotchets, or eight Quavers, or sixteen Semiquavers, or thirty-two Demi-semiquavers: Or in other words, thus; one Semibreve is as long as two Minims; one Minim is as long as two Crotchets; one Crotchet is as long as two Quavers; one Quaver is as long as two Semiquavers; and one Semiquaver is as long as two Demi-semiquavers. Observe that all the Notes of Time which express the different Duration of Sounds in Musick, have their corresponding Notes of Silence, called Rests, (see each Character in the 17th Page) which denote an artificial Silence, or a Cessation of Sound in that Part of Musick where any of them are set, just so long as the Notes from which they take their Name are to be founded.

There are two Sorts of time in Musick, namely, common Time, and triple Time. Common Time contains the Quantity of one Semibreve, two Minims, or four Crotchets, &c. in a Bar; the two first are to be beat and sung with the Hand or Foot down, and the two last with it up. The first Mood or Mark for

common Time, is a simple C, and denotes a slow grave Movement: The Crotchets in this Mood are to be sung in the Time of Seconds; so that sixty Crotchets, thirty Minims, or fifteen Semibreves, are to be sung in the Time of a Minute. When the Mood has a Line drawn across it, which denotes a brisk Movement, the Time is to be beat and sung about half as fast again as in the slow Mood. And when the Mood is inverted or turned backward, or is marked with a large Figure of two, thus 2, it denotes a very quick Movement, and is to be beat and sung about as quick again as the slow Mood. There is another Species of common Time marked thus $\frac{3}{4}$, which contains one Minim, or two Crotchets, &c. in a Bar; the first is to be beat with the Hand or Foot down, and the second with it up, and are to be sung pretty quick, unless otherwise directed. Note, that the Mood in common Time which denotes a brisk Movement, is now generally fixed to all Psalm-Tunes that are in common Time; in which the Crotchets, and so all other Notes in proportion, have been for a long time past, and are now for the most part, sung in the Time of Seconds. And that Species of common Time which is marked $\frac{3}{4}$, as mentioned above, some Teachers of Musick have confidently affirmed to be triple Time; so strangely do some Men differ about Things which are manifestly plain to any Person who has but any tolerable skill in Musick. I myself was once required, with a very high Air of Triumph, to acknowledge my Error, because I would not allow this Species which is marked $\frac{3}{4}$, to be triple Time, which I then affirmed, and do now affirm, to be common Time; nor shall I ever change my Opinion, so as to allow it to be triple Time, till I am instructed how I may divide two Crotchets into three equal Parts.

Triple Time contains three Minims, or three Crotchets, or three Quavers, in a Bar: The whole Bar or Measure in all these is divided into three equal Parts or Times, called from that properly triple Time; the two first in each Bar are to be beat and sung with the Hand or Foot down, and the third or last with it up.

Three Minims in a Bar are marked thus $\frac{3}{2}$, and are to be sung near as quick as Crotchets in slow common Time. Three

Crotchets in a Bar are marked thus $\frac{3}{4}$, and are to be sung about as quick as Crotchets in brisk common Time. And three Quavers in a Bar are marked thus $\frac{3}{8}$, and are to be sung about as quick as Crotchets in quick or retorted common Time. This last kind of Triple is usually gay and animating, it being a very brisk Movement, is seldom used in Psalmody. Some one of the above-mentioned Moods of Time, either Common, or Triple, are always placed at the beginning of every Lesson of Psalmody, to shew what kind of Time it is in; and sometimes they are placed at different Periods of the Musick, where the Time requires to be altered.

There are several other Species of Time used in Songs and instrumental Musick, which are generally called triple Time, but are really either mixed or compound Triples; that is, either such as are partly Common and partly Triple, or else such as are Triple compounded of Triple: The Bar or Measure in all the mixed Triples is divided either into two, or else into four equal Parts, and is beat in the very same manner as common Time is; that is, if the Bar or Measure be divided into four equal Parts, the two first are beat with the Hand or Foot down, and the two last with it up; and if the Bar is divided into two equal Parts, the first is beat with the Hand or Foot down, and the second with it up: In compound Triples, the Bar or Measure is divided into three equal Parts or Times, like simple Triple Time, and is beat in the same manner; that is, the two first with the Hand or Foot down, and the third or last with it up.

That mixt triple Time in which the Bar or Measure is divided into two equal Parts, is either marked thus $\frac{6}{4}$, which contains six Crotchets in a Bar, or else thus $\frac{6}{8}$, which contains six Quavers in a Bar; the three first are beat with the Hand or Foot down, and the three last with it up. And that Species of mixt Triple in which the Bar or Measure is divided into four equal Parts, is either marked thus $\frac{12}{4}$, which contains twelve Crotchets in a Bar, or else thus $\frac{12}{8}$, which contains twelve Quavers in a Bar, six to be beat with the Hand or Foot down, and six with it up.

That Species of Time which is called compound Triple, is sometimes marked thus $\frac{9}{4}$, which contains nine Crotchets in a

Bar, but more frequently thus $\frac{9}{8}$, which contains nine Quavers in a Bar, six to be beat and sung with the Hand or Foot down, and three with it up. Note, that the mixt Triple which contains twelve Crotchets in a Bar, and the compound Triple which contains nine Crotchets in a Bar, are not much in use. And there are several other Measures, both in the simple, mixt, and compound Triples, that are very seldom if ever used, and therefore not worth mentioning. Observe further, that in all simple Triple Time, the Subdivision of every Bar or Measure is the same as it is in common Time; and in all mixt Triples, the Division of each Bar or Measure is the same with that of common Time, but the Subdivision of each Bar is Triple, hence 'tis called mixt Triple: And in all compound Triples, the Division and Subdivision are both Triple; from which Circumstance this Species is properly called compound Triple. It ought likewise here to be observed, that though among the several Species of Triple, there are some that are of the same relative Measure, as $\frac{3}{2}$, $\frac{6}{4}$, $\frac{12}{8}$; and $\frac{3}{4}$, $\frac{6}{8}$; which are so far of the same Mode as the Measure of each contains the same total Quantity; for three Minims and six Crotchets and twelve Quavers are equal, and so are three Crotchets equal to six Quavers; yet the different Constitutions of the Measure, with respect to the Subdivisions and Connections of the Notes, make a most remarkable Difference in the Air of the Musick: For notwithstanding the Measure in several of the Species above-mentioned contains the same total Quantity, yet if the Measure in any of them was to be divided and beat in any other Way than what has been already described, it would manifestly change and entirely spoil the Humour of the Song.

The Figures in the Moods of triple Time, do not determine the precise Time in which the Notes in any of the Moods are to be sounded, as some have weakly imagined; they only shew what kind of Notes the Time of any Lesson is composed of; whether 3 Minims, 3 Crotchets, or 3 Quavers in a Bar. Thus, if I see the Mood $\frac{3}{2}$ placed at the beginning of a Tune, I conclude the Time is composed of three Minims in a Bar; for the Figure of Two in that Mood having relation to two Minims,

which make up a Bar in Common Time, shew that the triple Time so marked must be in Minims; that is, 3 Notes in a Bar, of that Denomination whereof 2 make a Semibreve. For the same Reason, the Figure of Four in this Mood $\frac{3}{4}$ shews this triple Time must be in Crotchets; that is, 3 Notes in a Bar, of that Denomination whereof 4 make a Semibreve: And the Figure of Eight in this Mood $\frac{3}{8}$ shews in like manner, that this triple Time must be in Quavers, that is, 3 Notes in a Bar, of that Denomination whereof 8 make a Semibreve. And the Figures in all other Species of mixt and compound Triples are of the same Signification with those already mentioned.

The Movement of Time in Songs, and in most other Musick which is compos'd for Instruments, is frequently marked by such Words as slow, brisk, swift, &c. But because the Italian Compositions are the Standard and Model of the better Kind of this Sort of modern Musick, I shall explain the Words by which they mark their Movements, and which are generally used by all others in Imitation of them: They have six common Distinctions of Time, express'd by these Words, Adagio, Grave, Largo, Vivace, Allegro, Presto, and sometimes Prestissimo. The first expresses the slowest Movement, and the rest gradually quicker; but these Terms as well as the former, leave the Matter in Uncertainty as to the Slowness or Quickness of the Movement, which seems to be left in a great Measure, if not altogether, to Practice to determine the precise Quantity of the Notes in each Movement. I shall therefore add no more at present concerning this Branch of Musick, but only observe, that when any Part in Musick is to rest or pause the time of a whole Bar or Measure, then the Semibreve Rest is always used, both in common and triple Time, notwithstanding the total Quantity of the Bar in that Measure should be more or less than a Semibreve.

Of the Nature and Use of Flats, Sharps, and Naturals, and several other Characters which frequently occur in Musick. See these Characters with their Names, &c. at the latter End of the 17th Page.

THE Nature and Use of a Flat is to sink or lower the Sound of any Note before which it is placed, a Semitone or half a

Note, as it is commonly expressed, but then it ought to be understood of a lesser Semitone, which will make that Note which is flatted to stand in the Relation of a natural Semitone to the next Note below it. Thus, from A to B is a whole Note or Tone, but if a Flat be set on B, you are then to rise but a Semitone from A to B flat, i. e. the same as from E to F, or from B to C. And a Sharp affects any Note before which it is placed, in the same Degree, but in a quite different Manner than what the Flat does; for a Sharp raises a Note a Semitone higher, and places it at the Distance, or in the Relation, of a natural Semitone to the next Note above it. For instance, suppose a Sharp be set on F, the Distance from F sharp to G, will then be the same as from B to C, i. e. a natural Semitone. The Use of a Natural is to contradict either a Flat or a Sharp, and serves to reduce or restore any Note before which it is placed, to its primitive natural Sound: And that this is the true and only Use of this Character, is so manifestly plain, that no Person that has any tolerable Skill in the first Rudiments of Musick, can easily mistake it.

Note, When either any Flats or Sharps are placed at the beginning of a Tune, next after the Cleft, which is frequently done, in order to change the Place of Mi, such Flats or Sharps so placed, affect all the Notes in those Lines and Spaces where they are set, except such Notes as are contradicted by a Natural.

A Direct is set at the End of a Staff of Lines, to shew on what Line or Space the next Note in any Piece of Musick stands.

A Hold or Close directs that such Notes over which it is placed, are to be sounded longer than their usual Time, and for the most part double to it. Sometimes it is set to shew where the Song concludes, especially where there are several Strains in the Piece, and the Song is to conclude with the first, or second Strain, &c.

Bars are Strokes drawn perpendicularly across the five Lines in any Piece of Musick, and are of two Sorts, namely, single and double; single Bars serve to divide any Piece of Musick into equal Portions of Time, according to the Quantity of a whole Bar or Measure in that Mood and Species in which it is set: A

double Bar is used to divide the several Strains or Sections of which any Piece of Musick does consist.

When a Point or Dot is placed after any Note, it shews that such Note is to be sounded half as long again as its ordinary Time. See Examples of pointed Notes in the 17th Page; where you may observe that one pointed Semibreve is as long as three Minims, one pointed Minim as long as three Crotchets, and so of the rest.

Repeats are of two Sorts; the first, which is a double Bar with Dots or Points placed on one or both Sides of it, shews that the foregoing Strain is to be sung twice over: The other is made thus, S or : S: and shews that from that Note before, or over which the Repeat is placed, to the next Repeat, double Bar, or End of the following Strain, is to be sung or play'd twice over.

Tyes are of two Sorts; the first, which is commonly called a Slur, shews that all those Notes which are tied together with an arched Line, are to be sung to one Word or Syllable; and in Sol-faing, only the first of those Notes so tied, is to be named: The other is to tie two or more Notes together of the same Sound, when any Word or Syllable is to be sounded longer than the Quantity of Time in that Bar where it begins will express. When three Quavers are tied together, and have a Figure of Three placed over them, they are to be sung or played in the Time of a Crotchet.

Of Tuning and Forming the Voice for any Part of Musick; with Directions for beating and keeping Time.

In order to tune and form the Voice for any Part of Musick, it will be absolutely necessary to procure the Assistance of some skilful Master in this Art, to lead your Voice in the true Tune and Time of all the Lessons in the 20th, 21st, 22d, 23d, and 24th Pages of this Book; beginning with the eight Notes in the 20th Page, which must be sung first in Semibreves, naming every Note once, as in the first Example, in the same Order as the eight Notes are set down, till you are pretty perfect in them. Then you may proceed to sing the eight Notes in Minims, naming every Note twice, as they are set down in the second Ex-

ample, where two Minims are placed both upon one Key in the same Bar. When you have learnt the eight Notes in Minims, you may proceed to sing them in Crotchets, naming every Note four times, as in the third Example, where four Crotchets are all placed upon one Key in the same Bar: And thus you may proceed through all the Lessons and Intervals in the five fore-mentioned Pages; and when you are grown perfect both in the Tune and Time of all these Lessons, you will then be sufficiently prepared and qualified to learn any plain Psalm-Tune, Hymn, or Anthem, &c.

While you are practising these preparatory Lessons, you should be careful to remember the Names of all the Lines and Spaces, and likewise the Sound and Air of every different Interval throughout the System of Diapason or Octave.

Those Words sol, la, mi, fa, &c. between the Treble and Bass in the eight Notes, are the singing Names of the Notes; and the Letters between the Treble and Bass in all the following Lessons are for the same Purpose; s stands for sol, l for la, m for mi, and f for fa.

Observe that the Notes between which this Fraction $\frac{1}{2}$ is placed, which are mi fa and la fa ascending, and fa la and fa mi descending, are distant from each other but a Semitone or Half-Note, (as it is commonly called) whereas all the other Notes in the Octave, are a whole Tone or Note distant from each other: And in all artificial Keys, wherever the Mi is placed, whether by Flats or by Sharps, the Semitones always lie in the same Order as above-mentioned, namely, between mi fa and la fa ascending, and between fa mi and fa la descending.

The Figures and Letters above the Treble Part in the Intervals, shew the Quantity of each Interval, whether Third, Fourth, or Fifth, &c. G stands for greater, and l for lesser, of any Denomination that differs; as, 3 g, is Third greater, and 3 l, is Third lesser; and so of the rest.

Observe, That every Octave consists of five whole Tones or Notes, and two natural Semitones or Half-Notes; each of the five Tones are divided into two artificial Semitones, which with the two natural Semitones, make twelve Semitones in an Octave.

A Third minor contains three of these Semitones; a Third major contains four Semitones; a Fourth contains five Semitones; a Fifth contains seven Semitones; a Sixth minor contains eight Semitones; a Sixth major contains nine Semitones; a Seventh minor contains ten Semitones; a Seventh major contains eleven Semitones; and an Octave, as was observed before, contains twelve Semitones. Note, There is a false Fourth from F to B in the natural Scale, which contains three whole Tones, and consequently six Semitones; and there is a false Fifth next above the false Fourth, namely, from B to F, consisting of two whole Tones and two natural Semitones; which is likewise six Semitones, which however are not exactly equal to each other in Quantity, as some have weakly imagined; for the two natural Semitones when added together, make an Interval greater than two artificial Semitones, by about one fifth Part of a whole Tone; which any one that understands the Mathematical Part of Musick will plainly perceive and readily allow.

I shall now proceed to give some Directions for beating and keeping Time in Musick, which is so absolutely necessary to all who would perform either vocal or instrumental Musick correctly, that unless some certain Way of measuring the Notes and Rests made use of in all Compositions be justly observed, so as to make all the Parts fall in exactly with each other, according to the Intention of the Composer, it will be impossible to perform any Piece of Musick as it ought to be done, so as to make it pleasing and entertaining to Persons of Taste and Judgment; which every one will readily allow is, or at least ought to be, one principal Thing intended in performing any Piece of musical Composition.

And first, Let it be observed, that in all Sorts of Time, both Common and Triple, the Hand or Foot is to be beat down at the Beginning of every Bar, and no where else. 2d, That in all Sorts of common Time, the first Half of the Bar or Measure must be beat and sung with the Hand or Foot down, and the last Half with it up. 3d, That in all simple Triple Time, the two first Parts of the Bar must be beat and sung with the Hand or Foot down, and the third or last Part with it up. 4th, That the

Letters d and u, which stand under the Bass in the Lessons and Intervals, direct where the Hand or Foot is to be put down and taken up in beating Time; d stands for down, and u for up.

And lastly, That in beating Time, the Hand or Foot must keep a constant uniform Motion, and not lie still when it is down, nor cease moving when it is up; for whenever the Motion ceases, every certain Method of measuring Time, must of Consequence cease with it.

As the right Motion of the Hand or Foot in beating Time, can neither be well taught nor rightly understood any other Way than by Example and Practice, I shall give no particular Directions how to do it, but only observe in general, that the Hand or Foot ought to move in such a Way and Manner as is most decent, and will naturally produce a constant and uniform Motion. Those who have seen and remember my Method of beating Time, will need no further Directions about it, and those who have not, would be but very little better for them, unless they were to see it exactly performed.

Of the different Keys in Musick.

THE Key in Musick is a certain fundamental Note or Tone, to which the whole Piece is accommodated, and is properly termed the principal or governing Note of any Song or Piece of musical Composition, to which all the rest are in some Measure adapted and by which they are swayed, and with which it usually begins, but always ends.

There is naturally but two of these Keys in Musick, the one chearful or sharp, the other mournful or flat. Observe that all Tunes in a regular sharp Key, end in the next Note above Mi; and all those in a regular flat Key, end in the next Note below Mi. A sharp Key has a greater Third, greater Sixth, and greater Seventh above it; and a flat Key has a lesser Third, lesser Sixth, and lesser Seventh above it. Observe further, that in all regular sharp Keys, the Semitones, of which there are two in every Octave, are the Fourth and the Eighth above the Key; and in all regular Flat Keys, the two Semitones are the Third and the

Sixth above the Key. Those Letters at the Beginning of each Staff of Lines in those Tunes which are set in 3 or 4 Parts, shew which is the Treble, Tenor, and Bass, &c. Tr is for Treble; C for Counter; T for Tenor; B for Bass; and M for Medius. The Letters that stand after the Name of each Tune, shew what Metre the Tune is: C. M. is for Common Metre; S. M. for Short Metre; L. M. for long Metre; and P. M. for peculiar Metre.

In the following Collection of Psalm-Tunes, I have set all the Upper Parts on the Treble Cleff, by which Means the different Parts may be learnt with more Ease, and are likewise much better accommodated for most Instruments.

There is one very material Thing, which ought to be carefully observed by all Persons in general, and by all Precentors in particular, whose Province it is to lead the Musick, and that is, to pitch the Tunes in a right Key, that is, neither too high nor too low, but in such a Degree of Sound, that those who are to perform it may reach the highest Notes with ease, without overstraining the Organs of their Voice, and the lowest Notes without grumbling, or forcing their Voice lower than what it will sound clear and musical. But for further Instructions for pitching, and likewise for transposing Musick, I refer the Reader to the v. and vi. Chapters of my Introduction to the Psalm-Singers Compleat Tutor and Divine Companion; where I have treated largely and very particularly concerning both.

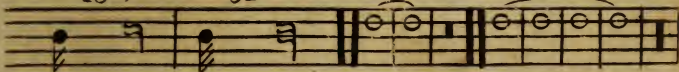
Note. In some of the Tunes in this Book you may observe some Notes which are placed directly over other Notes in the same Staff of Lines, like double Stops in instrumental Musick; particularly in the Bass to the 81st Psalm-Tune, and likewise in several other Tunes; in all which Cases, those Persons who perform that Part in which such Notes are found, may either take the higher or lower Notes, which they please; or some may take the higher Notes, and some the lower, as will best suit their voices. The higher of those double Notes in the last Measure of the French Tune, are set after the Manner in which this Tune is sung in England, which is much better than the other way, where the second and last Measure of the Tune are both alike.

Note. 1 Rest. N. $\frac{1}{2}$ R. N. $\frac{1}{4}$ R. N. $\frac{1}{8}$ R.



Semibreve. Minum. Crotchet. Quaver.

N $\frac{1}{16}$ R N $\frac{1}{32}$ R N 2 R N 4 R

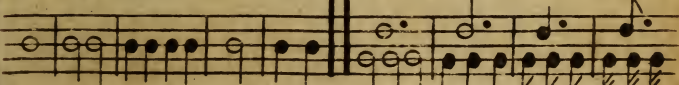


Semiquaver. Demisemiquaver. 2 Bars. 4 Bars.

Common Time Moods. Triple Time Moods.



1 2 3 4 5 1 2 3 4



One Bar or Measure. Examples of pointed Notes.



A Flat
A Sharp
A Natural
A Direct
A Hold
or Clofe
A Single Bar
A Double Bar
Repeats
Tyes.

The four Systems of Music with their proper Cliffs

18

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ F G A

Treble

Fa Sol La Fa Sol La Mi Fa Sol La Fa Sol La

Contra

E F G A B C D E F G A

La Fa Sol La Mi Fa Sol La Fa Sol La

Tenor

C D E F G A B C D E F

Fa Sol La Fa Sol La Mi Fa Sol La Fa

Bass

F G A B C D E F G A B

Fa Sol La Mi Fa Sol La Fa Sol La Mi

1 Semibreve



contains

2 Minims



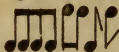
contain

4 Crotchets



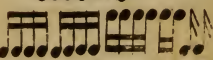
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8 Quavers



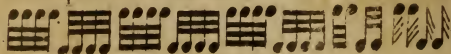
contain

16 Semiquavers



contain

32 Demifemiquavers



A Table of all the usual Keys in Music
in the Treble and Bass Clefs.

19

1 4

B D S L F S L M F S L F S

2 7

E G L M F S L F S L M F S

3 6

A C L F S L M F S L F S L

4 5

D F M F S L F S L M F S L

5 3

F A S L M F S L F S L M F

6 2

C E F S L F S L M F S L F

7 1

G B F S L M F S L F S L M

Sol La Mi $\frac{1}{2}$ Fa Sol La $\frac{1}{2}$ Fa Sol

du du du du du du du du

Sol La Mi Fa Sol La Fa Sol

du du du du du du du du

Sol La Mi Fa Sol La Fa Sol

du du du du du du du du

Quavers $\frac{1}{2}$ $\frac{1}{2}$

SS LL MM FF SS LL FFSS

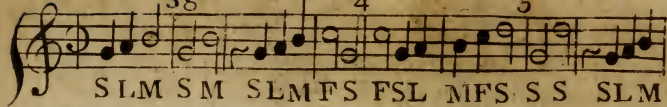
d u d u

u du du du du du du du du

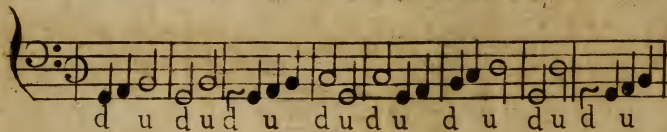
I. Lefson

8 4 3 5

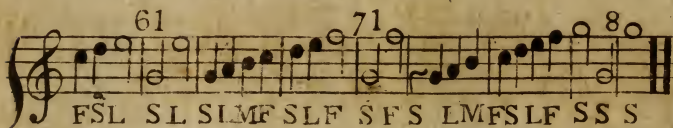
FFF MLS LMF S FLS LL F L SS F



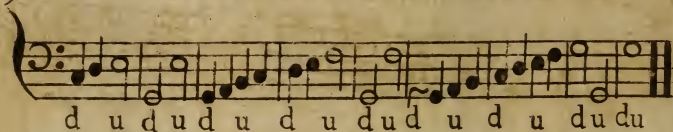
SLM SM SLMFS FSL MFS SS SLM



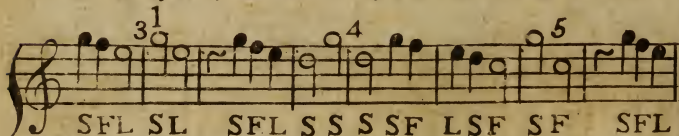
d u d u d u d u d u d u



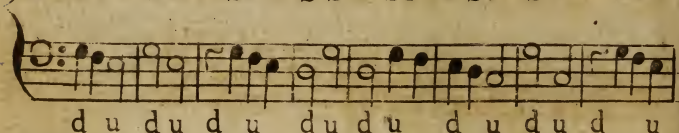
FSL SL SLMF SLF SFS LMFS LF SS S



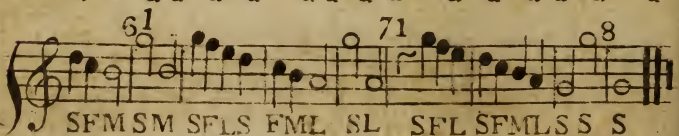
d u d u d u d u d u d u



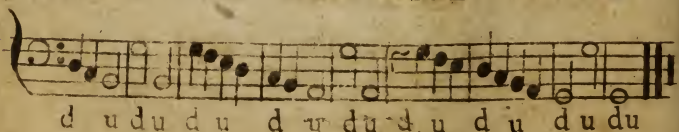
SFL SL SFL S S S SF LSF SF SFL



d u d u d u d u d u d u



SFMSM SFLS FML SL SFL SFMLSS S



d u d u d u d u d u d u

83 4 5 6 17 8 13 4 5 16 17 8

SMSF SSSL SFS S SLSS SFSM SLSS

d u d u d u d u d u d u

83 4 5 6 8 7 8 13 4 5 16 17 8

FLFF FSFL FMFF FLFS FFFL FSFF

d u d u d u d u d u d u

2d Lesson

SLMFM LMFS FMFS LS FSLFL SLFS

d u d u d u d u d u

SFLSL FLSFS LSFMF SFMLM FMLS

d u d u d u d u d u

Stilt or York Tune

C. M.

The first staff of music is in treble clef with a common time signature (C). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a triplet of eighth notes (G4, A4, B4), then a quarter note G4, an eighth note A4, and a quarter note B4. The melody continues with a quarter note G4, an eighth note A4, and a quarter note B4. The staff ends with a double bar line.

The second system of the musical score is written on a single staff with a treble clef and a common time signature (C). The key signature is one flat (B-flat major). The notation consists of a series of eighth notes, with some beamed together. Above the staff, the notes are labeled with numbers: 5, 5, 6, 3, 4, 3, 8. The piece concludes with a double bar line.


The first staff of music is written on a single five-line staff. It begins with a treble clef. The notation consists of a series of eighth and sixteenth notes, some beamed together. Above the staff, there are fingerings: 'T' for the thumb, '3' for the third finger, 't' for the thumb, '3' for the third finger, '4' for the fourth finger, '3' for the third finger, and '4' for the fourth finger. There are also dynamic markings: 'f' (forte) and 't' (piano). The staff ends with a double bar line.

[illegible]

Coleshill Tune

C. M.

Tr. 3 t t t t f 3 4 f f t t

[illegible]

Tr. 3 f t t 4 f 4 t t f f

T. 3 t t 4 t 4 6 4 t 4 f t

Sing Dundee Bafs and Counter to this Tune

Sing Dundee Bafs and Counter to this Tune

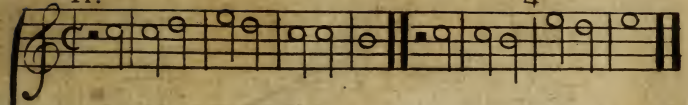
Dundee Tune

C. M.

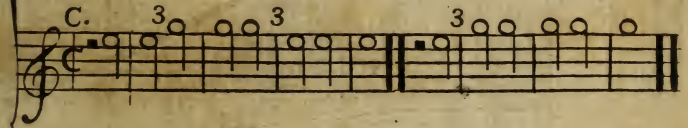
25

Tr.

4



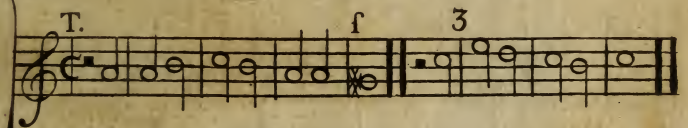
C.



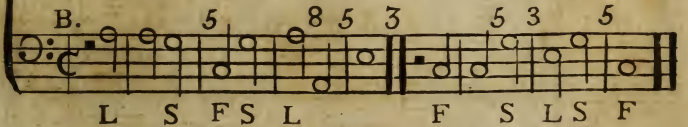
T.

f

3



B.



L S F S L

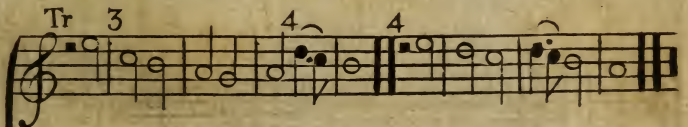
F S L S F

Tr.

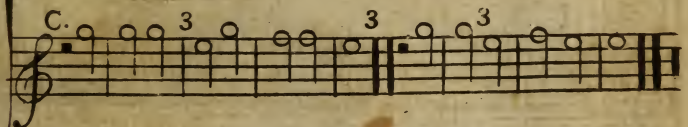
3

4

4



C.

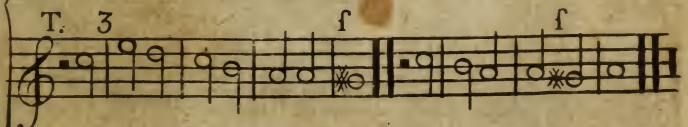


T.

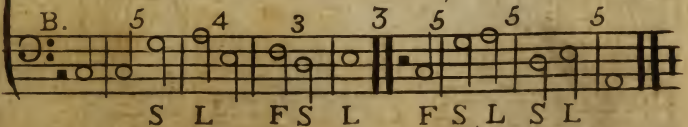
3

f

f



B.



S L F S L F S L S L

Tr. f b 5

C. 3 4 3 4 f

T. 5 f 3

B. f 4 3 5 8 4 t f

L F S L S L F L

Tr. 4

C. 3 3 3

T. 4 4 f 3 f

B. 5 4 f 4 4 3 5

F S F S L F S L

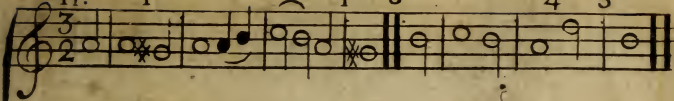
Norwich Tune

C. M. 27

Tr. f

f 3

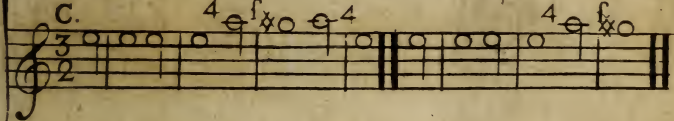
4 3



C.

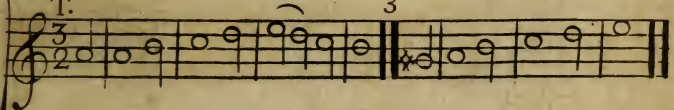
4 f 4

4 f



T.

3

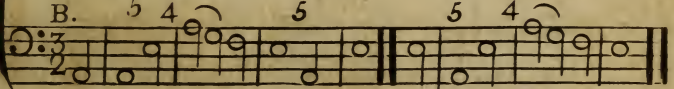


B.

5 4

5

5 4



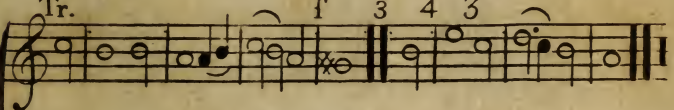
L

F L

F L

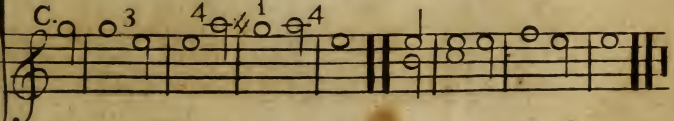
Tr.

f 3 4 3



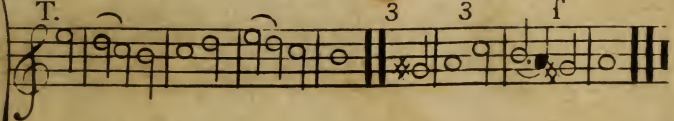
C.

3 4 f 4



T.

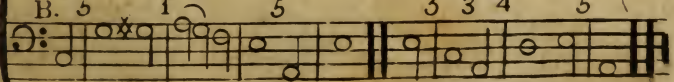
3 3 f



B. 5

f 5

3 3 4 5



F S L F L

F L S L

Tr. $\frac{3}{2}$ f f

C. $\frac{3}{2}$ 3 3 4

T. 3 4 3

B. $\frac{3}{2}$ 5 5 3 4 5

L S F S L S L F L S L

Tr. f 3 f

C. 3 3

T. 3 4 5 4

B. 4 3 5 5 4 5 5

S F S L S L S L

Tr. 3 *f* 5

C. 3 3 4 *f*

T. 3 4 8 3 *f*

B. 3 5 4

L S L F S L F L F L

Tr. 3 3 *f* *f*

C. *f* 4 3 3

T. 5 4 5 3

B. 4 3 3 4 5

S L F S L F L F L

Tr. 3 *f* 3

C. 3 3 3 3

T. 3 5 3

B. 4 5 3 5 3 4 5

L S L F S L S F

The first system consists of five staves. The top staff is a Treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, marked with a trill (Tr.) and a forte (f) dynamic. The second staff is a Treble clef with a common time signature (C), containing a melodic line with eighth notes and triplets (3). The third staff is a Treble clef with a common time signature (C), containing a melodic line with eighth notes and triplets (3), and a fifth (5) above a note. The fourth staff is a Bass clef with a common time signature (C), containing a melodic line with eighth notes and a sequence of fingerings (4 5 3 5 3 4 5). The fifth staff contains the letters L S L F S L S F, which are likely fingering or articulation instructions.

Tr. *f* *f* 3 *f*

C. 3 3 3 3 3 3

T. 5 4 4 3 3 4

B. 4 5 8 4 4 3 3 5

L S F S L F L F S L

The second system consists of five staves. The top staff is a Treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, marked with a trill (Tr.) and a forte (f) dynamic. The second staff is a Treble clef with a common time signature (C), containing a melodic line with eighth notes and triplets (3). The third staff is a Treble clef with a common time signature (C), containing a melodic line with eighth notes and a sequence of fingerings (5 4 4 3 3 4). The fourth staff is a Bass clef with a common time signature (C), containing a melodic line with eighth notes and a sequence of fingerings (4 5 8 4 4 3 3 5). The fifth staff contains the letters L S F S L F L F S L, which are likely fingering or articulation instructions.

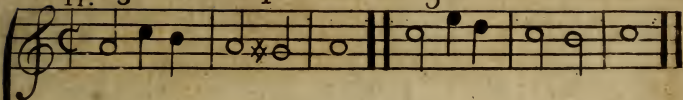
Wirksworth Tune

S. N. 31

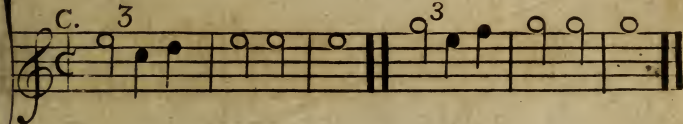
Tr. 3

f

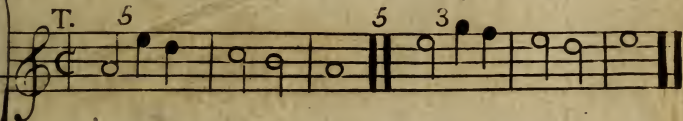
3



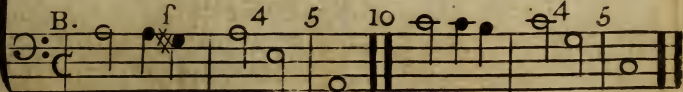
C. 3



T. 5



B. *f*



L S L

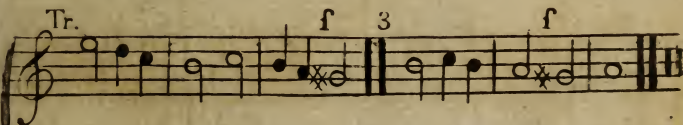
F M F S F

Tr. *f*

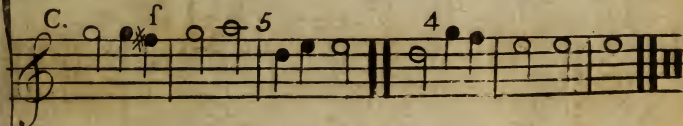
f

3

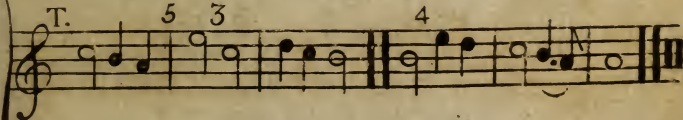
f



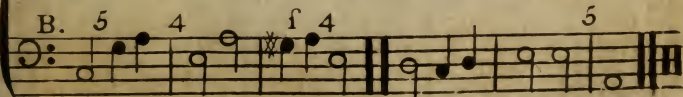
C. *f*



T. 5



B. 5

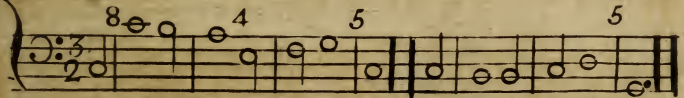
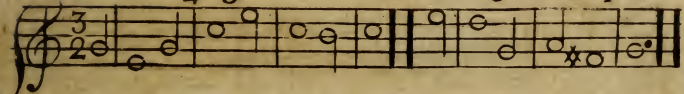


SL

SL

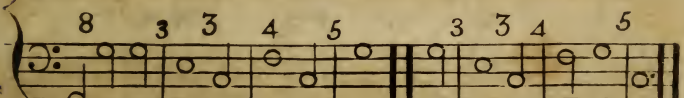
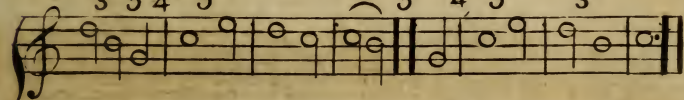
S F S L

3 4 3 3 5 3 f



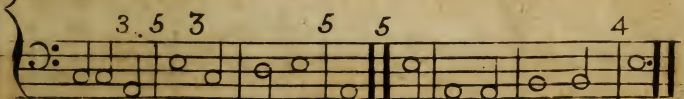
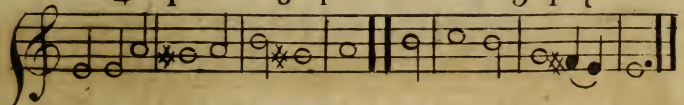
F M L F S F M F S

3 3 4 3 (3 4 3 3



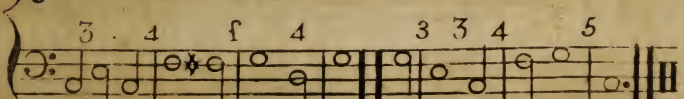
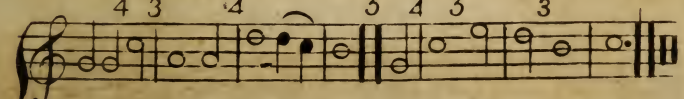
L F S L F S F

4 f 3 f 3 f t



L F S L M L

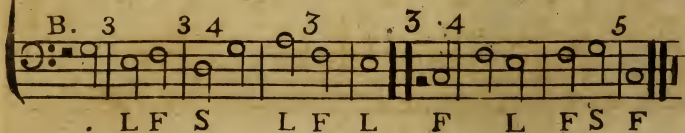
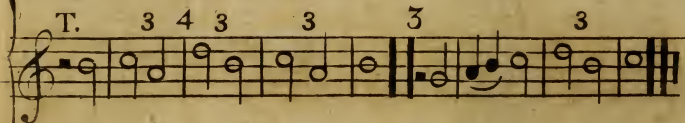
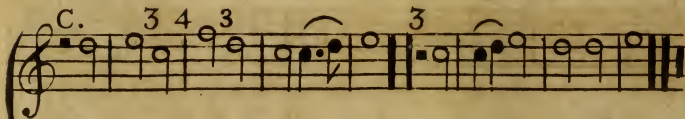
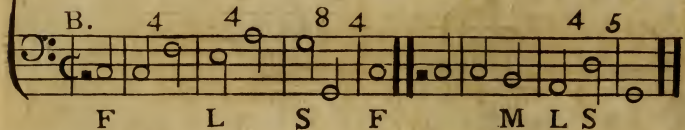
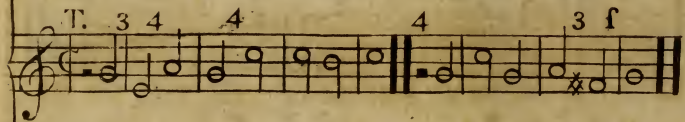
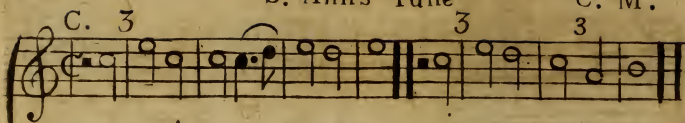
4 3 4 (3 4 3 3



F L F S L F S F

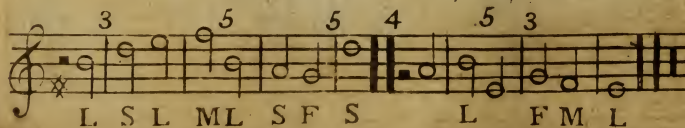
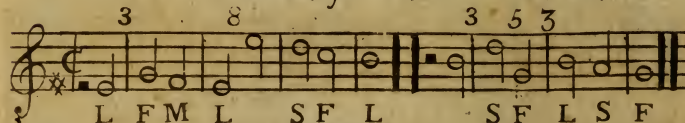
St. Ann's Tune

C. M.



St. Mary's Tune

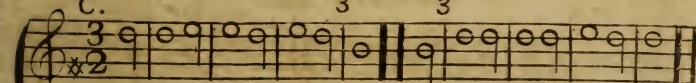
C. M.



C.

3

3



S L M F L S F L S F L M L S

F S L F S F M S F S

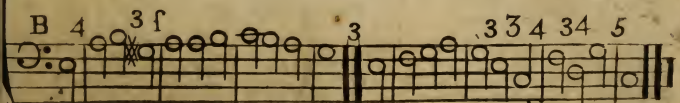
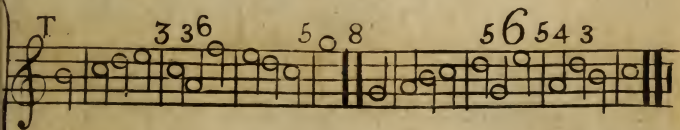
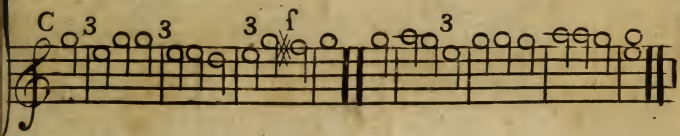
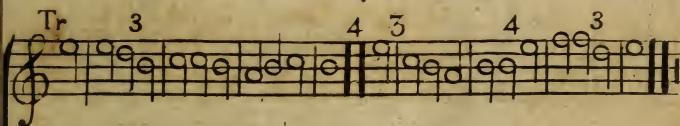
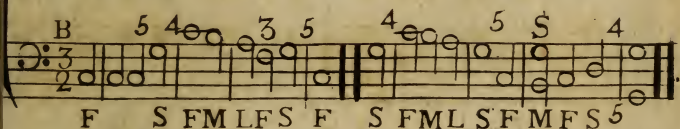
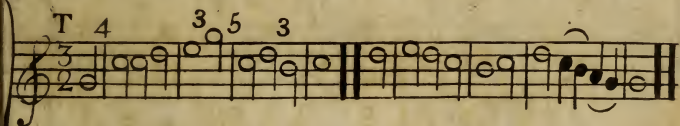
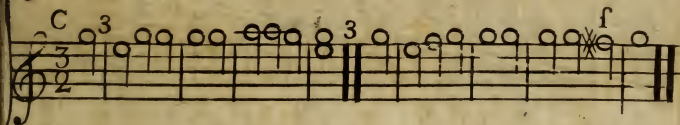
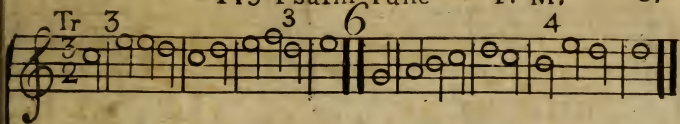
F S L S F L S L S M F S F

L F L S F S L F S L F S F

Martyrs Tune C. M.

L F L S F L S L

S F S L F L S F S L



L M S L M F M L S L F S L S L F S F

M. 4 4 3 4 3

L S L FS L FL S L

T. 5 3 6 4 3 3 4 6 3 4

F S L FS LFM S FL S F

B. 3 5 4 3 4

F MF L SFS FLF S F

M. t f 3

S F LS LFS L S L

T. 4 3 3 3 4 6

S FL MS L S LSF LS F

B. 3 4 6 5 4 3 4

L F SM FS FML FS F

London Tune

C. M.

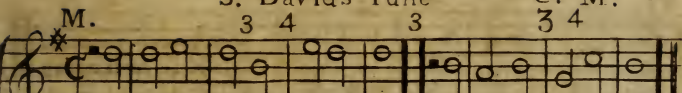
3 3 t f 3

f 5 t 3 f

St Davids Tune

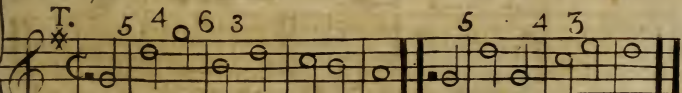
C. M. 39

M. 3 4 3 3 4



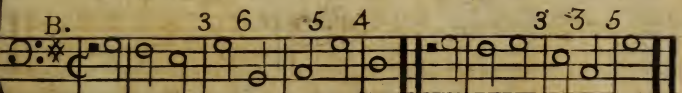
S L S L S L S L F L

T. 5 4 6 3 5 4 3



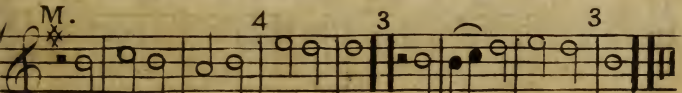
F S F L S F L S F S F L S

B. 3 6 5 4 3 3 5



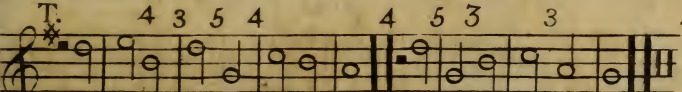
F M L F L F S F M F L F

M. 4 3 3



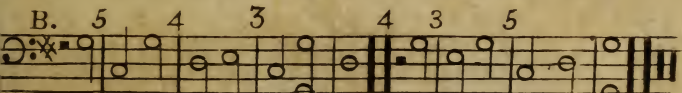
F L S L S L S L S L

T. 4 3 5 4 4 5 3 3



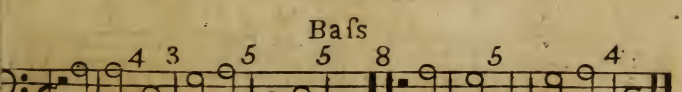
L S F L S F L F S F

B. 5 4 3 4 3 5



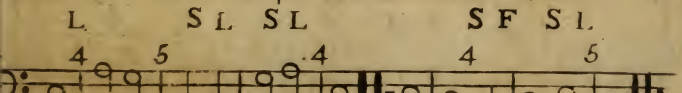
S L F S F L F S F

Bass 5 8 5 4



L S L S L S F S L

4 5 4 4 5



S F S L S L S L

5 4 3 f

L S L M F S M S F M L S L

3 f 5 5 f 4

L S F L S L S L S L S L

4 f t f t 3 f t f

S F L S F L S F L S L

3 5 3 5 5 3 5

F L M F L M L M F L M L

4 t f f 4 3

F S L S L S L S F

4 6 5 3 5 5

F S L F M F S F

3 4 f

L F L F S F M L S F M L S L

5 3 4 4 5 f 4

S L F L S L S L

Wakefield Tune

C. M.

41

T.

3

4

B.

3

4

5

5

3

4

4

T.

4

4

4

3

B.

4

4

5

3

4

5

5

Old 148 Psalm Tune

P. M.

5 4

3

3

3

5

3

3

f

4

5

4

3

4

8

3

4

3

4

3

6

F

S F

L F

S

L F

S F

5

3

4

t f

3

3

4

3

3

5

8

3

4

5

3

5

3

3

3

4

L F

S F

L S F

S M F

L F

S F

French Tune

C. M.

C. 3 4 3

L S L S L S L S L

T. 3 5

F L F S F S L F L S F M F

B. 5 3 4 5 4 3

F L S F S L F S F

C. 3 f 4 3 3

S F S F L M S L S L

T. 4 f 3

S F M L S F S L S F M F

B. 4 5 4 5

S L M F S F S F S F

Elgin Tune

C. M.

4 4

3 3 3 4

S. Thomas Tune

C.M.

43

C. 3 3 3 5

T. 3 4 4 4

B. 4 4 5 3 4 5

C. 3 3 3 4 3 3

T. 3 4 3 3

B. 5 4 5 4 5 5 5

Eafs 4 5 3 5 4 5 4 5

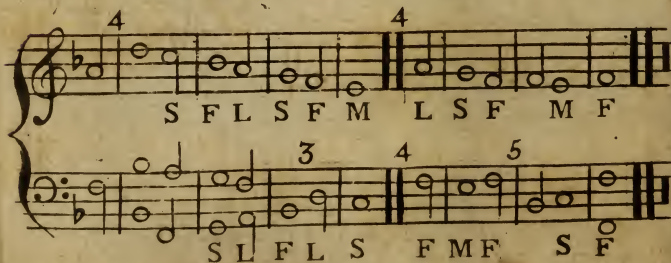
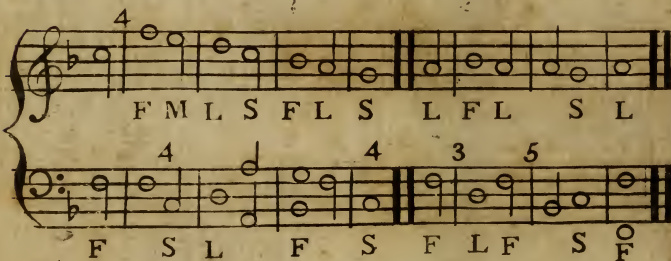
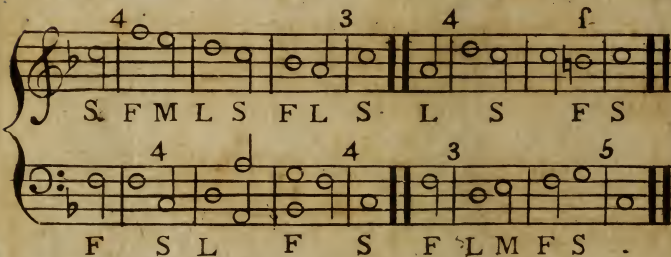
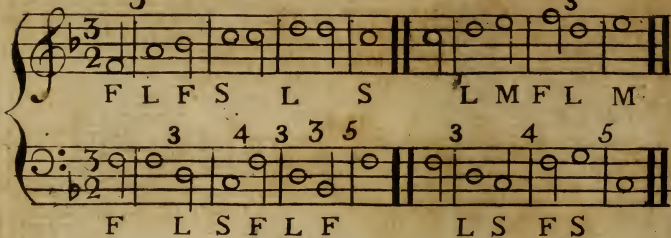
L F SL SL SL

5 5 4 5 5

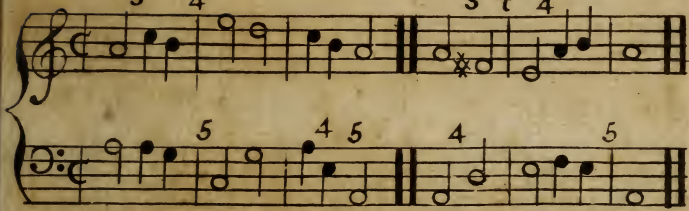
F S L S L SL SL

3

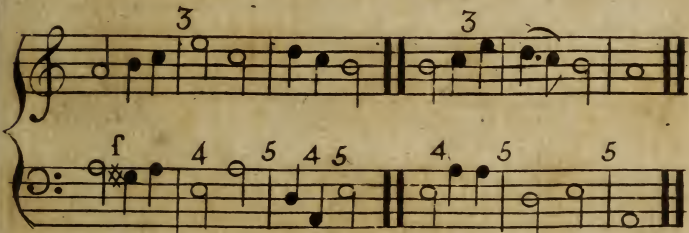
3



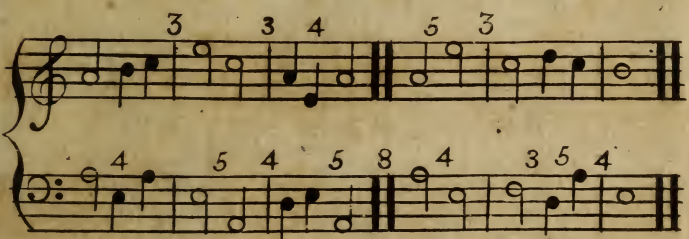
3 4 3 t 4



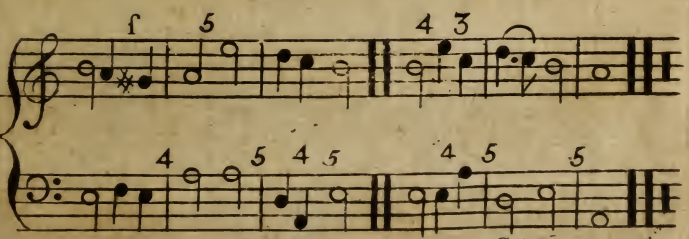
L S F S L S L F L



S L S L S L



S L F S L



F L S L S L

Tr.

F L S L F M F S M F S L S F L S F

T.

F S L S F S L S L F S F S L

B.

F S F L S F S F M L S F S F L

Tr

M F S L F M F S L S F L F M F

T

S F S L S F S F L S L S F

B.

S F S F L S L S F S M F S F

3 Abbey Tune 4 C. M. f

F L S F M F L S F S

3 3 4 3 3

L F L S F M S L F M F

Glasgow Tune

C. M. 47

M. 3 3 5 3 5 3

F L S F S M F S L S L

T. 4 3 3 3

S F S L S F L S F L M F

B. 5 4 3 8 4 4 5

F S F L S F S L S F

M. 3 3 5 3 4

S L F L F S L S L S L

T. 3 3 4 5

S L F L S L S F L F S F

B. 5 3 5 4 3 4 5 5

S L F S L F S F

Bass

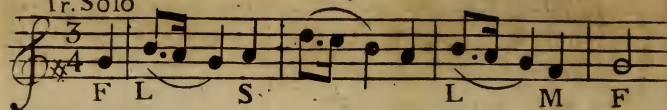
8 4 3 5 4 5 4 5

F S L F S F S L S

5 4 4 3 4 5

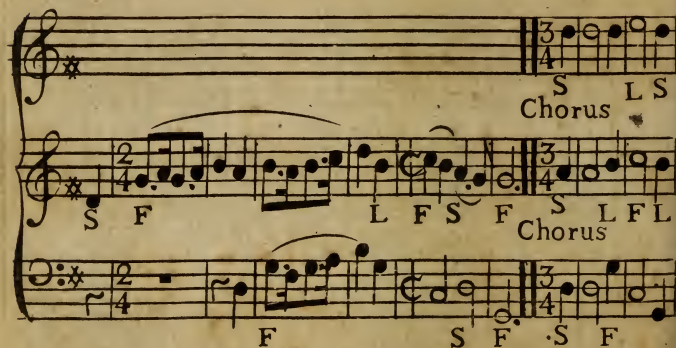
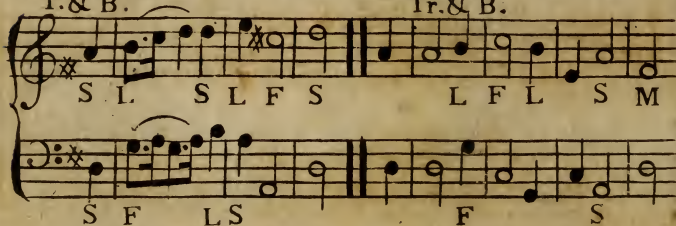
F L F S L S F S F

Tr. Solo

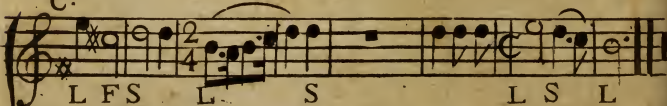


T. & B.

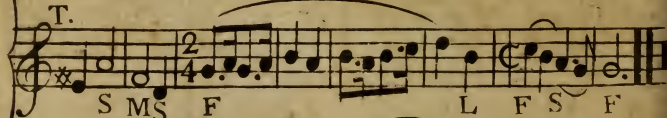
Tr. & B.



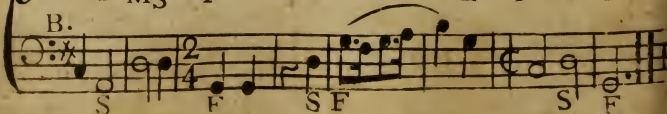
C.



T.



B.



f

First system of musical notation for 'Darton Tune'. It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a 3/2 time signature. The bass staff has a 3/2 time signature. The melody in the treble staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass staff accompaniment is: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (half). Fingerings are indicated by numbers 1-5. Letters L, F, L, S, L are placed below the bass staff.

f

Second system of musical notation for 'Darton Tune'. The treble staff continues the melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass staff continues the accompaniment: D2 (quarter), E2 (quarter), F#2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (half). Fingerings are indicated by numbers 1-5. Letters S, L, S, L are placed below the bass staff.

Angels Hymn. L. M.

3

3

3

4

f

First system of musical notation for 'Angels Hymn'. It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a 3/2 time signature. The bass staff has a 3/2 time signature. The melody in the treble staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass staff accompaniment is: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (half). Fingerings are indicated by numbers 1-5. Letters F, L, F, S, L, F, S, F, L, F, S, F, S are placed below the bass staff.

Second system of musical notation for 'Angels Hymn'. The treble staff continues the melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass staff continues the accompaniment: D2 (quarter), E2 (quarter), F#2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (half). Fingerings are indicated by numbers 1-5. Letters L, F, S, L, S, F, L, S, F, L, S, F, S are placed below the bass staff.

50 Tr 3 Morning Hymn. L. M. 5 4 t 3

3 4 F L S F M F S F S L F S

T 4 5 4 4 f
3 4 S F S L S F M L F L S F S

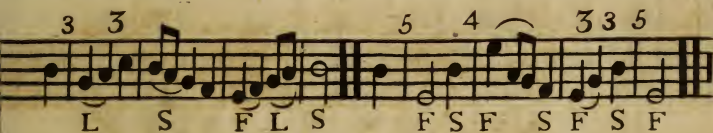
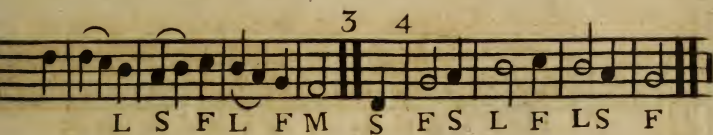
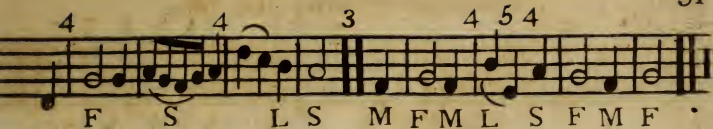
B 8 3 5 4 5 4 5 4 3 8 4
4 F M F L S F S F S F S

Evening Hymn. L. M. 5 f 6 3

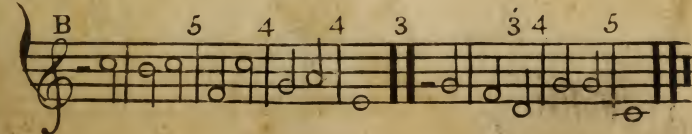
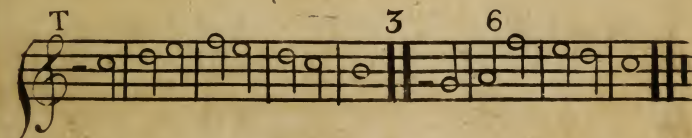
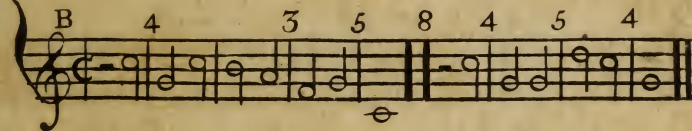
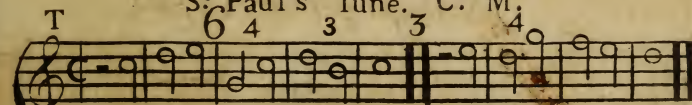
3 2 L M F L F L F S L F S F

3 4 3 5 3 5
2 L M F L F L F S L F S F

f 6 3
5 4 4 4 3 5
S F L F L F S L



St. Paul's Tune. C. M.



Rochford Tune. L. M.

M 3 3 3 3 3

L S L S F L S L S L F S L

T 3 5 3 3

F M F L S F S L F S F S M F

B 3 5 8 5 3 4 5 3 5

F L S F L S F S L F S F

Warrington Tune. C. M.

3 4

F S L F S F S F L S

5 4 3 8 4 5 3

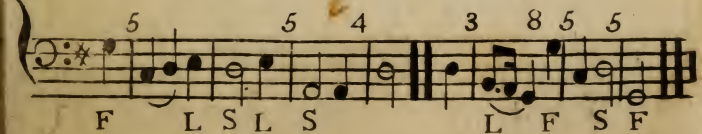
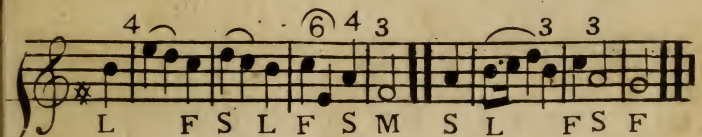
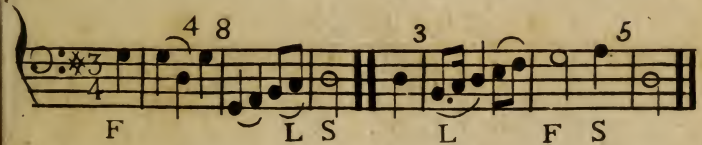
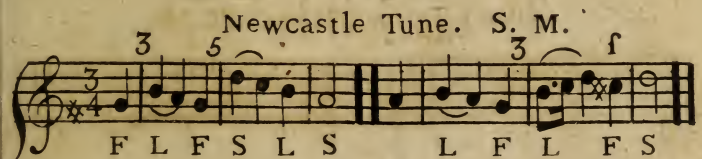
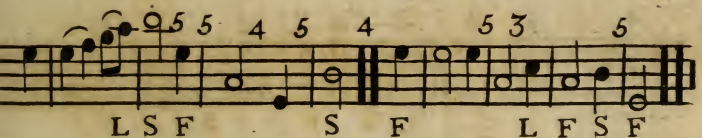
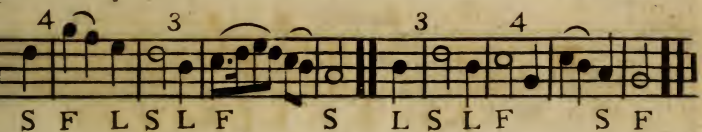
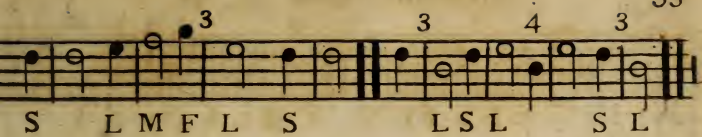
F L F S L F S F

3 3 3 4 3 3 4 3 4 3

L F S F

3 4 3 3 8 4

L F S F



Berwick Tune. L. M.

M 3 3 3 3 4 3

F L S F L S F L S L F S L

T 3 4

F M F S L F L S F

B 3 3 3 3 3 3 3 5

F L F L S M F L F S F L F S F

Dumfermling Tune. C. M.

3 4 f

F S L F S L S F S

4 3 5 8 5 8 4

F S F L S F S

3

L S L S F L S L S F M F

4 4 5 4 M 3 5

F M L F S F S L F S F

4 3 5 3 4 3 5

S L F S L S L S F S F

S.^t Jves Tune. C. M.

8 4 5 5

M F S L S L . S F S L .

56 Stroudwater Tune. C. M.

T 4 5 3

B 3 5 8 4 5 4 5

T 4 3 4 4

B 4 5 3 6 3 5 8 4 5

New 148 Psalm Tune. P. M.

T 5

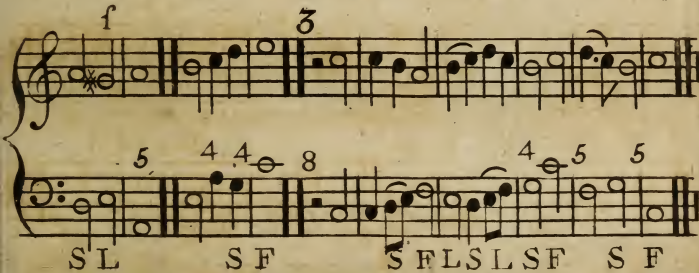
B 8 4 5 4 5 5 4 5 4 5 4 4

T 8 8

B 8 4 4 8 5 4 3 3 5

Chester Tune. P. M.

57



Babylon Streams. L. M.

M 3 5

T 3

B 4 5 4 4 4 6 5

L F L S L S F L F S F

Sion Tune. C. M.

5 3

3

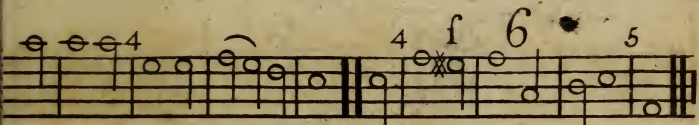
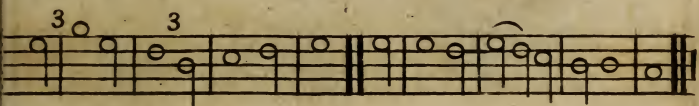
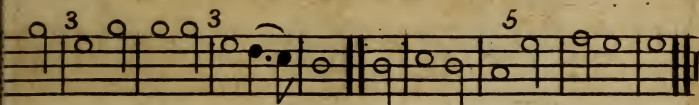
f

L S L F S L S F

3 3 3 f 3

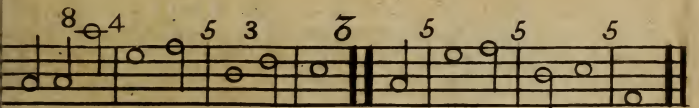
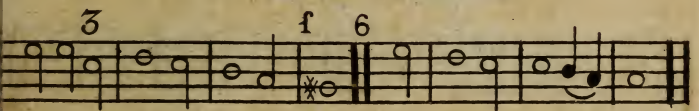
3 3 3 4

S L F S L F M L S L



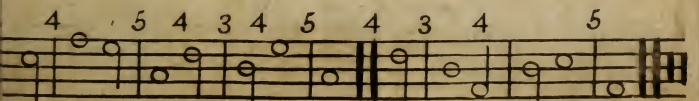
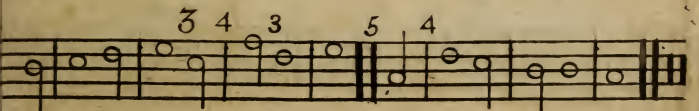
S L F L

S L F S L



S L S F L

F S L S L



S F

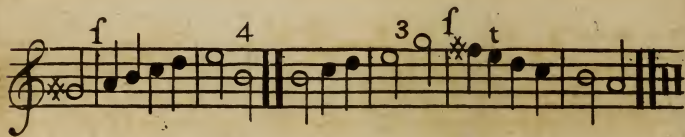
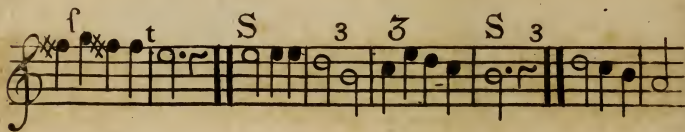
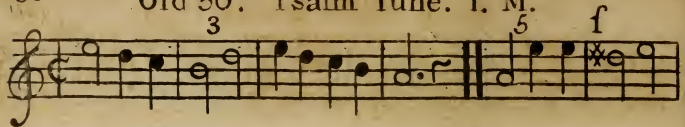
S

F

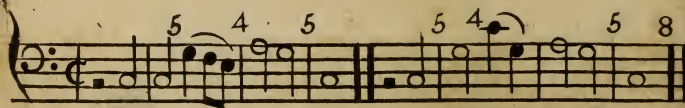
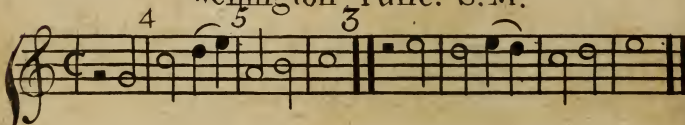
S L

S L

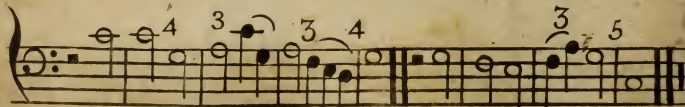
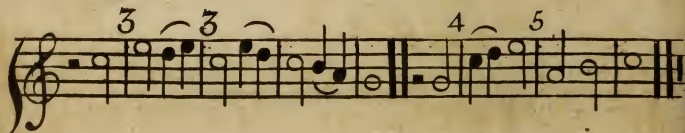
Old 50.th Psalm Tune. P. M.



Wellington Tune. S.M.



F S L S F S F L S F



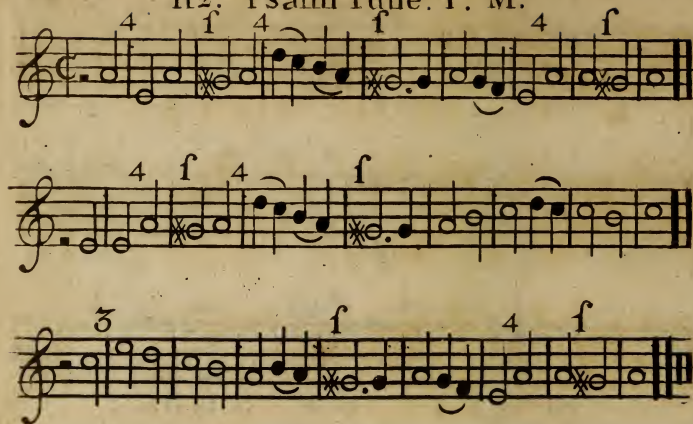
S L F L F S F L F S F

Bais

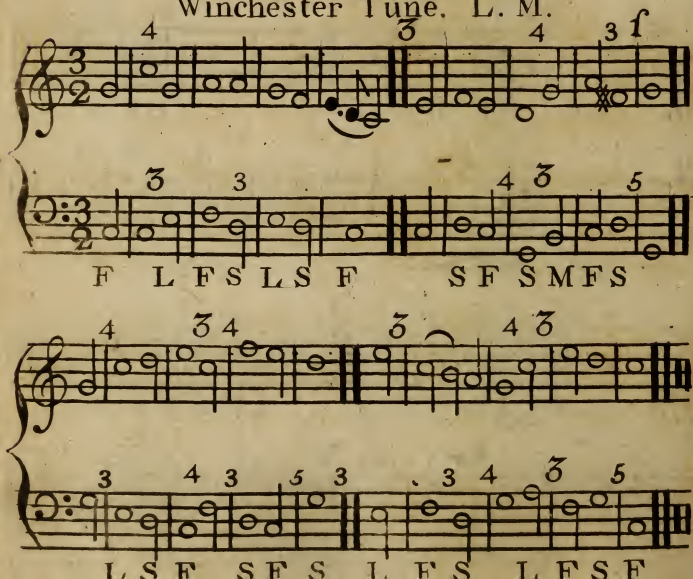
Handwritten musical notation for the piece "Bais". The notation is in bass clef with a common time signature (C). It consists of three staves. The first staff has a dynamic marking of *f* and a 4-measure rest. The second staff has a 5-measure rest and a 4-measure rest. The third staff has a 4-measure rest and a 5-measure rest. The notes are: L SL - S F SL, SL M F, MLM L F S F SL, SLS L, SF L S F S L SL.

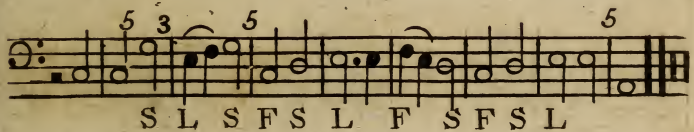
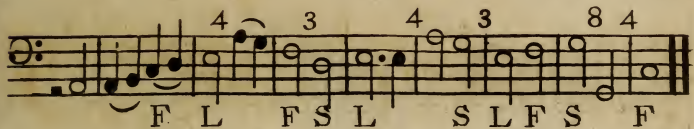
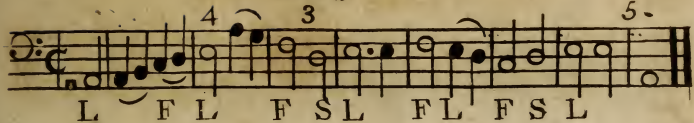
Wells Tune. L. M.

Handwritten musical notation for the piece "Wells Tune. L. M.". The notation is in treble and bass clefs with a common time signature (C). It consists of three staves. The first staff has a 3-measure rest and a 4-measure rest. The second staff has a 3-measure rest and a 4-measure rest. The third staff has a 3-measure rest and a 4-measure rest. The notes are: F L S F M F L S, L F S F, L F L M F L S, L F S L F S F, S L S F S M F L S L F S F.

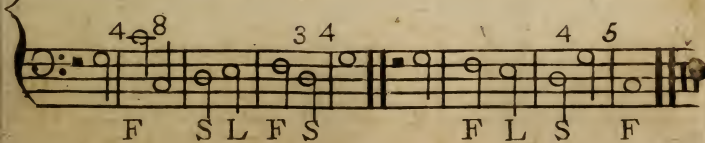
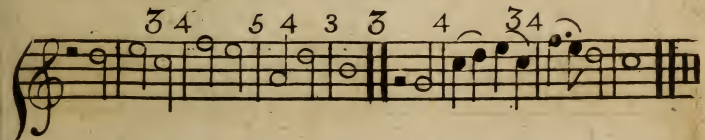
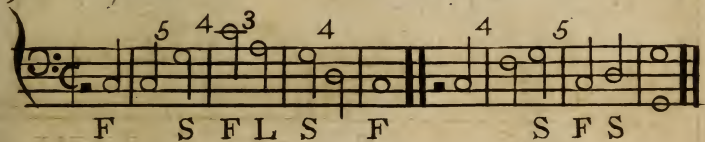
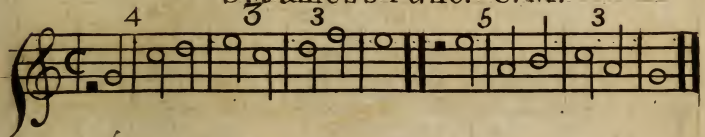
112th Psalm Tune. P. M.

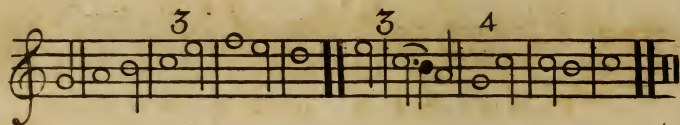
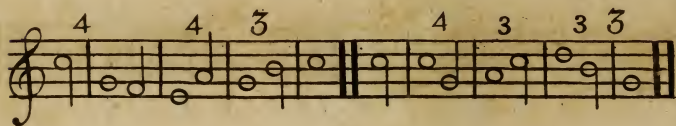
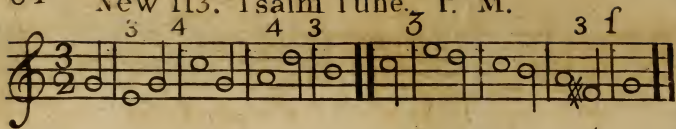
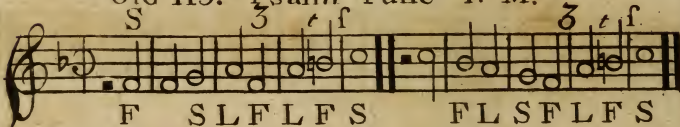
Winchester Tune. L. M.



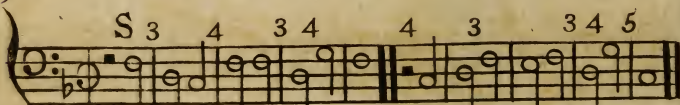


St. James's Tune. C.M.

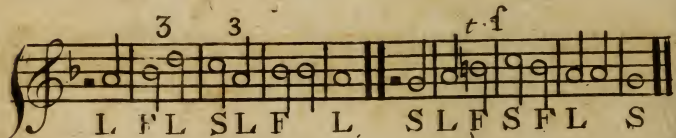


Old 113.th Psalm Tune P. M.

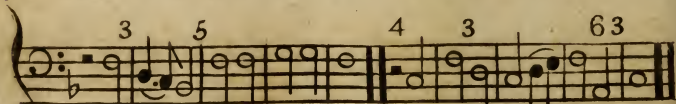
F S L F L F S F L S F L F S



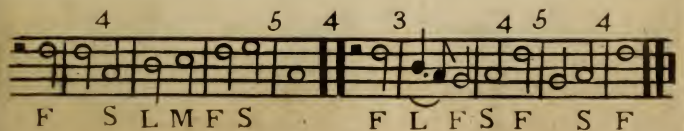
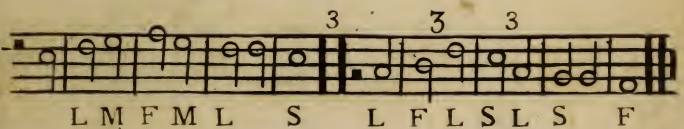
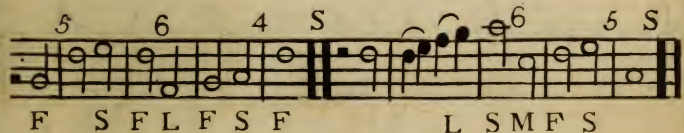
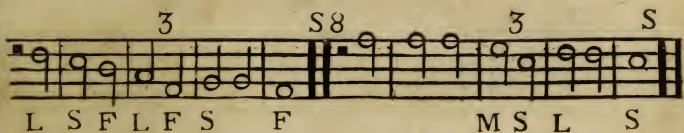
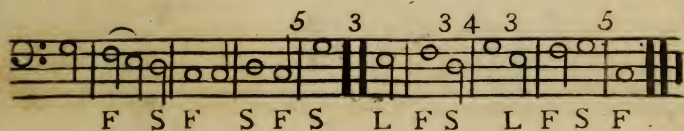
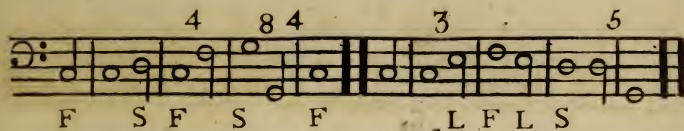
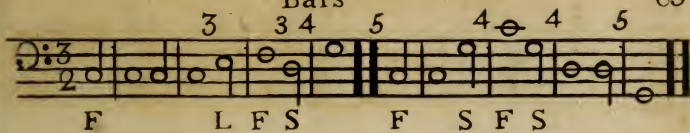
F L S F L S F S L F M F L S

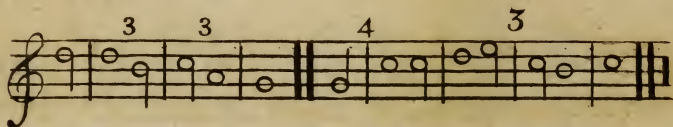
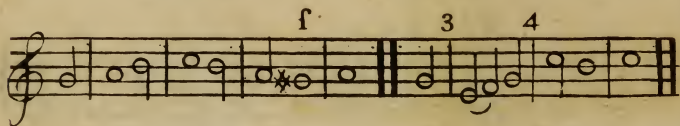
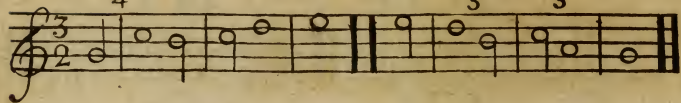


L F L S L F L S L F S F L S

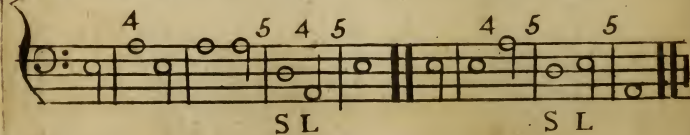
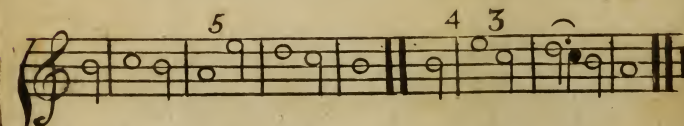
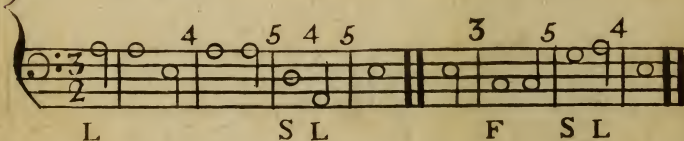
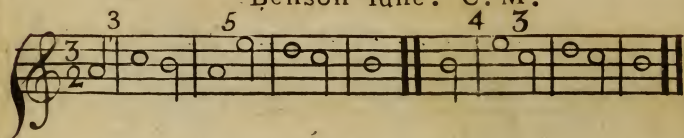


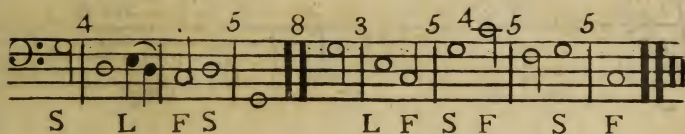
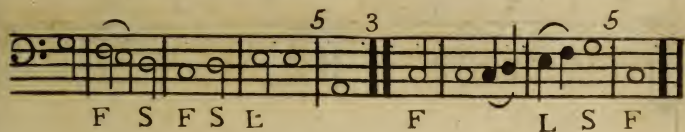
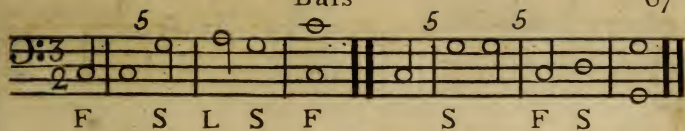
F L F S F S F L S L F L S



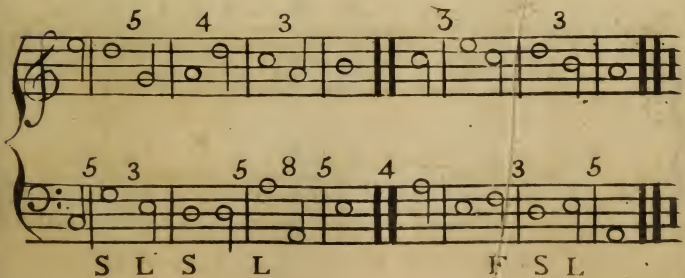
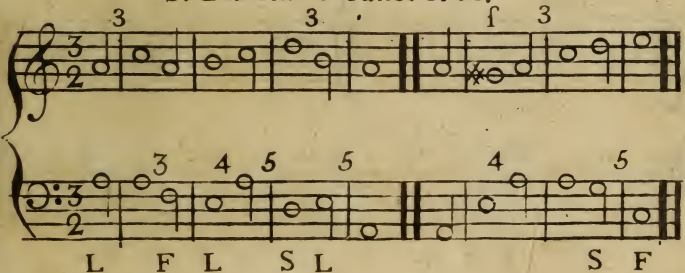


Benson Tune. C. M.





St. Dunstan's Tune. C. M.



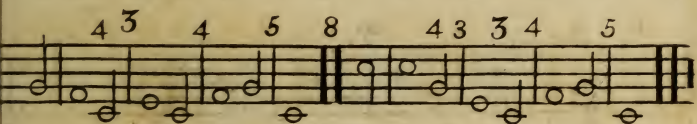
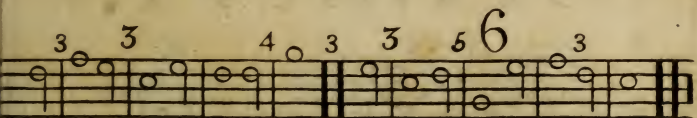
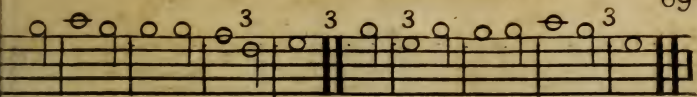
Whitechurch Tune. L. M.

Whitechapel Tune. L. M.

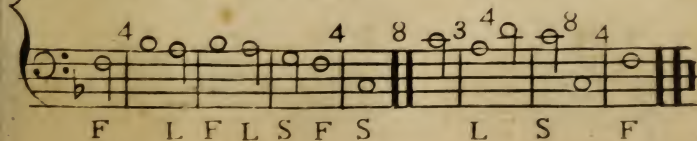
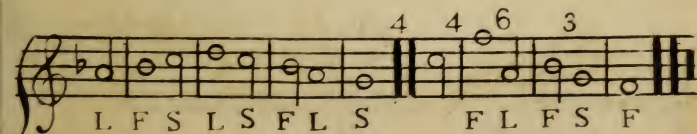
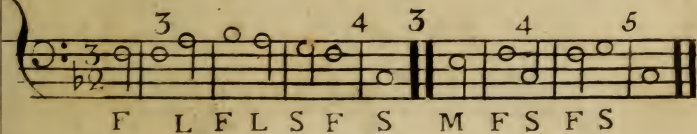
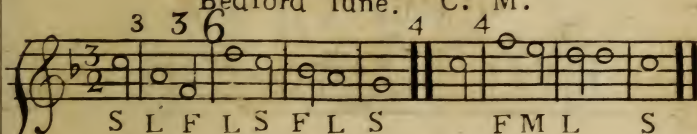
The image shows three staves of musical notation for the 'Whitechapel Tune'. Each staff begins with a treble clef and a common time signature 'C'. The first staff has a key signature of one sharp (F#) and a 3/2 time signature. The second staff has a key signature of one sharp (F#) and a 3/2 time signature. The third staff has a key signature of one sharp (F#) and a 3/2 time signature. The notation includes various note values, rests, and bar lines. Above the first staff, the letters 'C', '3', '3', '3', '3', '3', '3' are written. Above the second staff, the letters 'T', '4', '3', '3', '3', '3', '5', '3', '3' are written. Above the third staff, the letters 'B', '3', '8', '4', '4', '3', '8', '4' are written.

Southwell Tune. S. M.

[illegible]



Bedford Tune. C. M.



C 3 3 3 4

L S L M F L S L S L S

T 3 5 3 3

F L F S F S F S L S F L S

B 8 3 3 5 4 5 4 5

F L S L F S F S F S

M^r Addifon's 19th Psalm

T 3 4 5 4

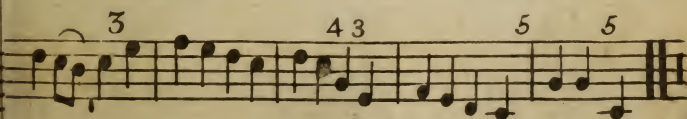
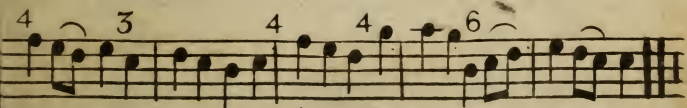
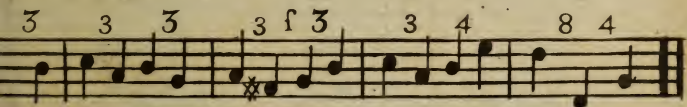
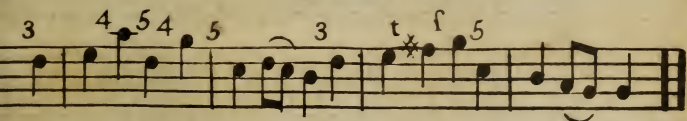
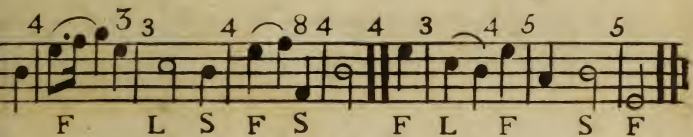
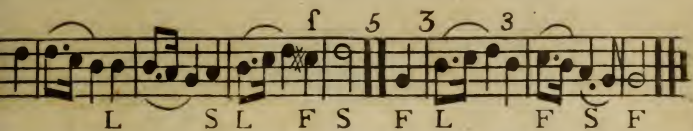
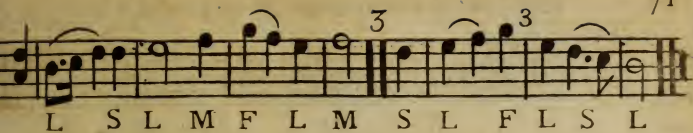
L S L M F L S L S L S

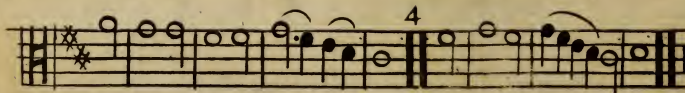
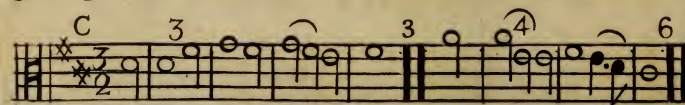
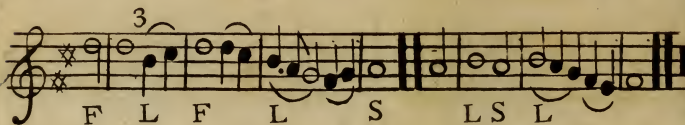
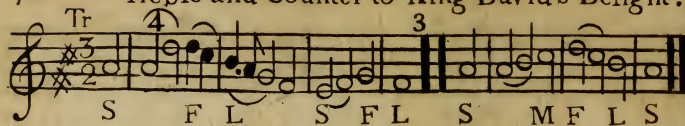
T 5 3 4 3 3 4 5

F L F S F S F S L S F L S

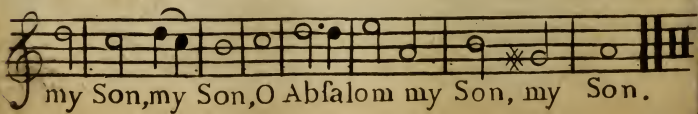
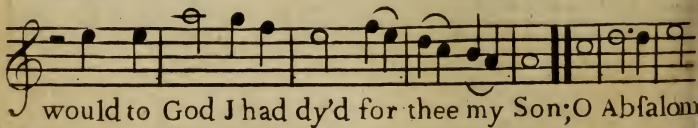
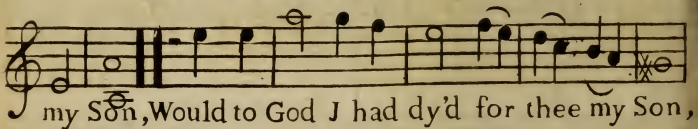
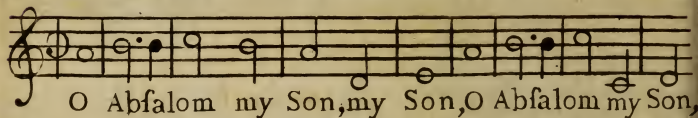
B 4 3 8 4 3 4

F L S L F S F S F S

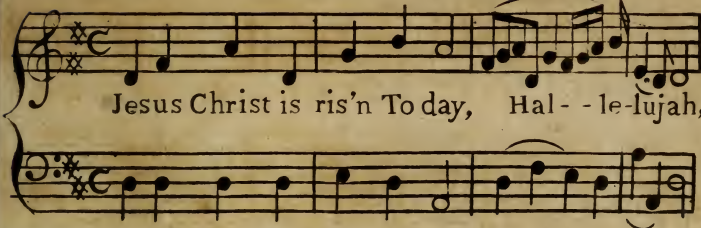




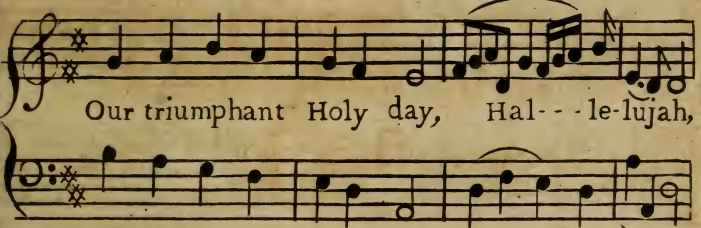
A Canon in the Unison. A.3.Voc.



A Hymn for Easter Sunday, for two Voices.⁷³

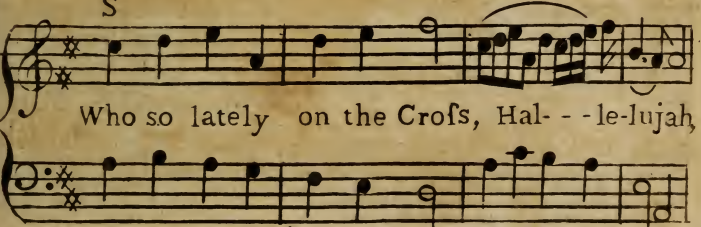


Jesus Christ is ris'n To day, Hal - - le-lujah,

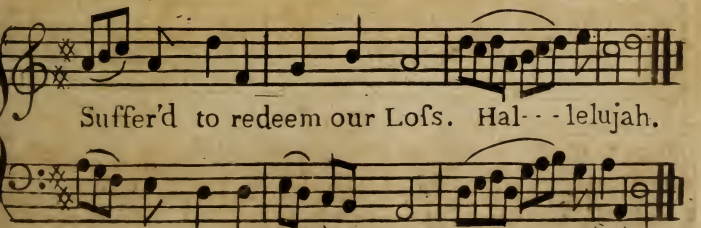


Our triumphant Holy day, Hal - - - le-lujah,

S



Who so lately on the Crofs, Hal - - - le-lujah,



Suffer'd to redeem our Lofs. Hal - - - lelujah.

Tr.

T.

B.

Rejoice e-ver more with Angels a-bove,

Tr

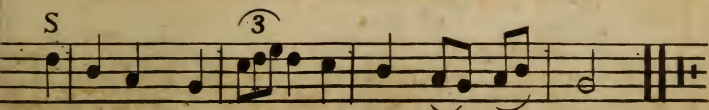
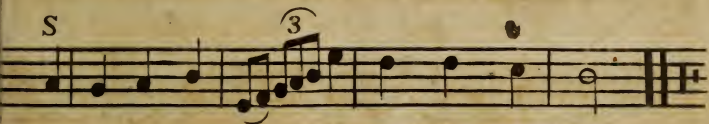
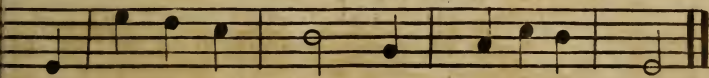
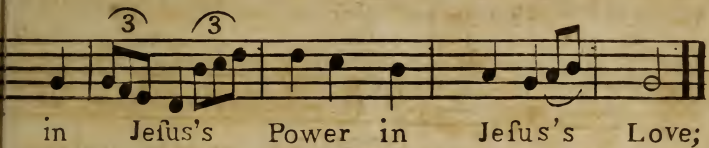
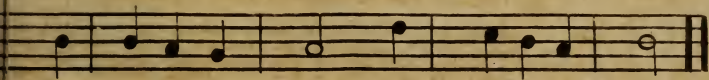
T

B.

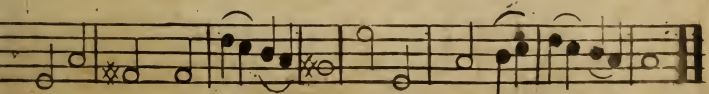
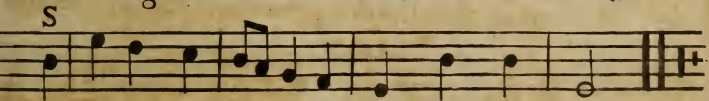
With glad Exultation your Triumph pro-claim,

True Riches, for two Voices.

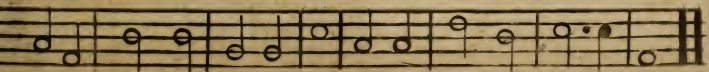
I am not concern'd to know What Tomorrow Fate will do

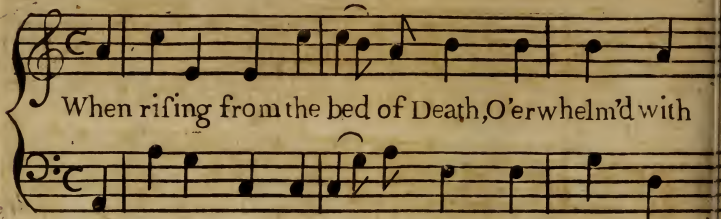


Ascribing Salvation to God and the Lamb.

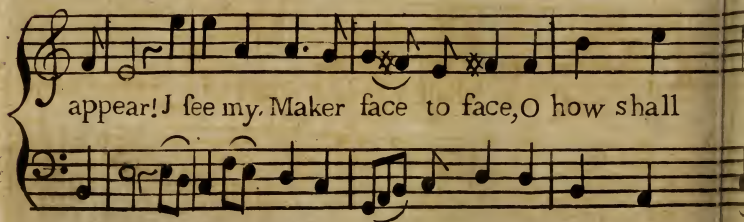


'Tis enough that I can say I've enjoy'd myself To day.

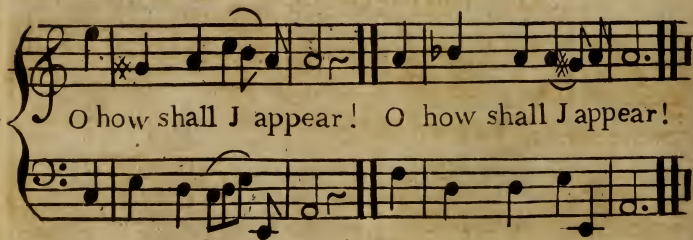




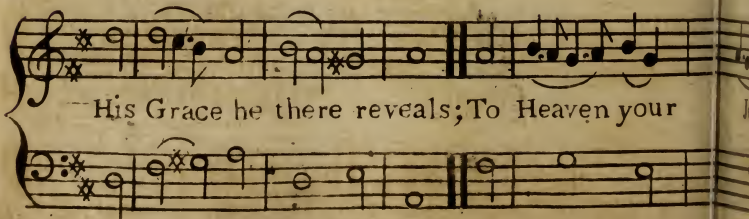
When rising from the bed of Death, O'erwhelm'd with



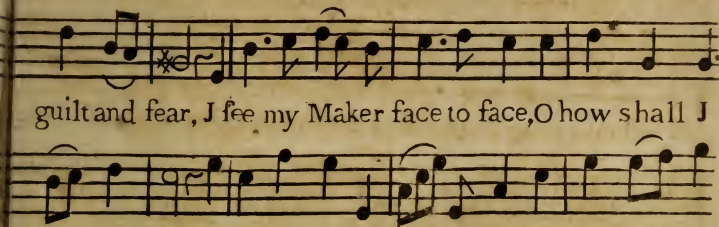
appear! I see my Maker face to face, O how shall



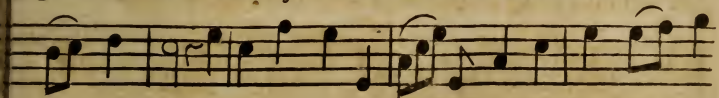
O how shall I appear! O how shall I appear!



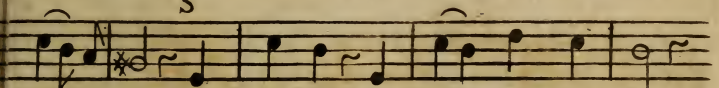
His Grace he there reveals; To Heaven your



guilt and fear, I see my Maker face to face, O how shall I

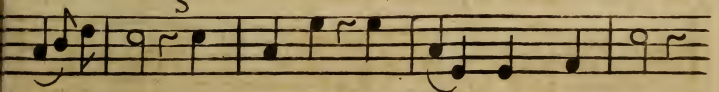


S

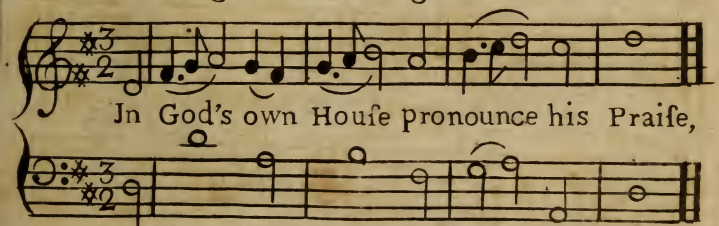


J appear! How shall I, How shall I ap-pear?

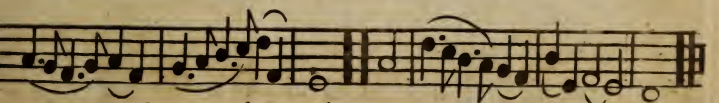
S



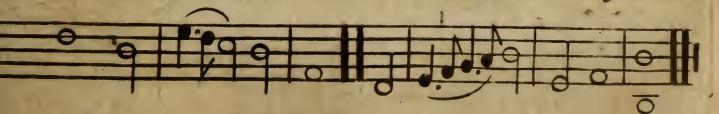
King David's Delight. C. M.

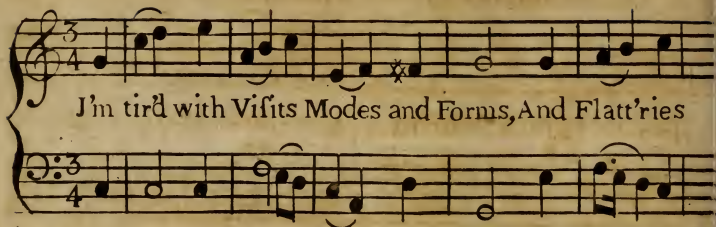


In God's own House pronounce his Praise,

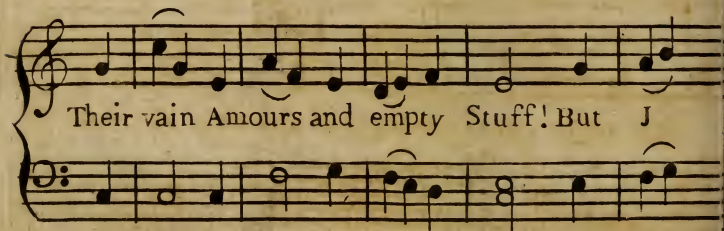


Joy and Wonder raise, For there his Glory dwells

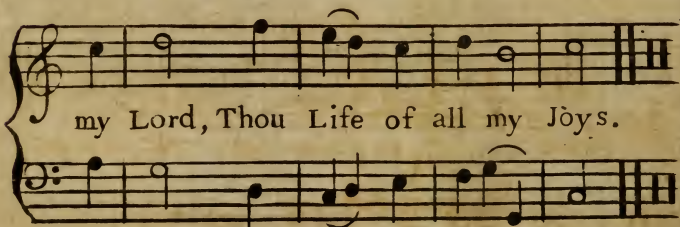




J'm tir'd with Visits Modes and Forms, And Flatt'ries

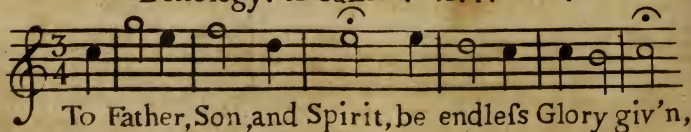


Their vain Amours and empty Stuff! But J

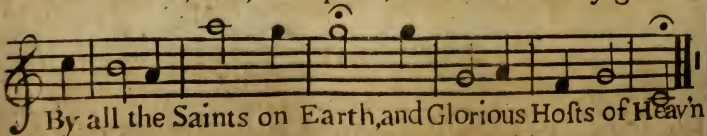


my Lord, Thou Life of all my Joys.

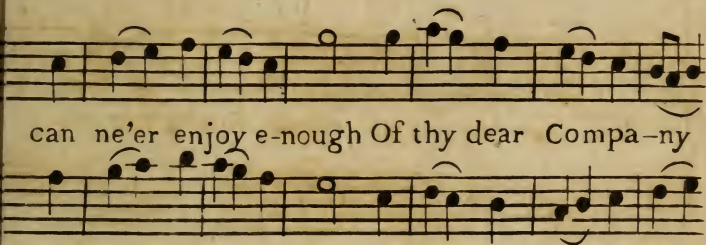
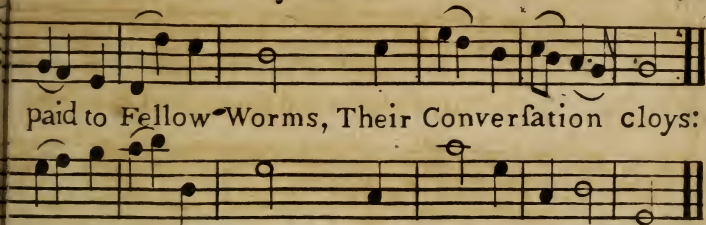
Doxology. A Canon. A.4. Voc.



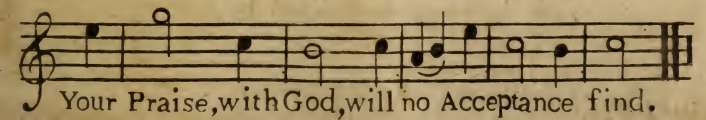
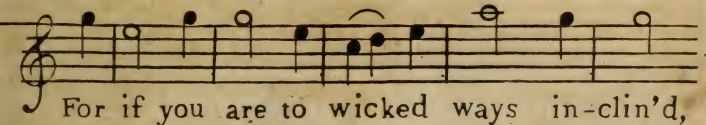
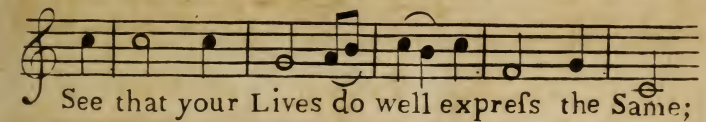
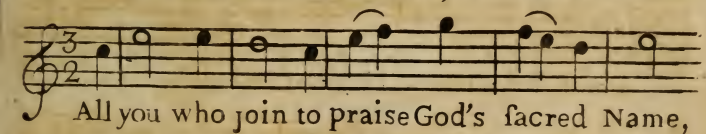
To Father, Son, and Spirit, be endless Glory giv'n,




By all the Saints on Earth, and Glorious Hosts of Heav'n



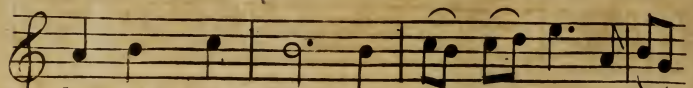
A Canon in the Unifon, for four Voices.




80 A Canon in the Unifon, for three Voices.



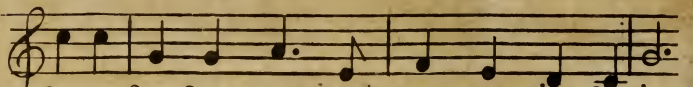
My Sins, O Christ, ex-tend to thee, Thy Death



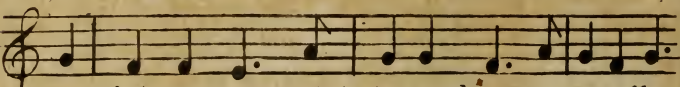
declàrès them thine, Thy Righteousness extends



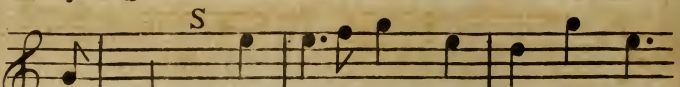
to me, Its Benefits are mine. Thy Death hath



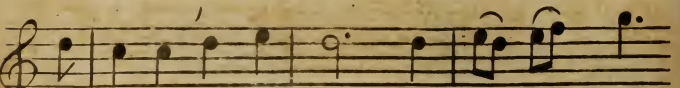
set me free from Hell, And makes my Sins forgiven;



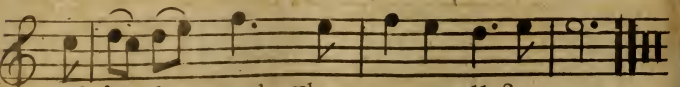
Thy Righteousness makes me to dwell eternally



in Heav'n. Lord, if I live, or if I die,

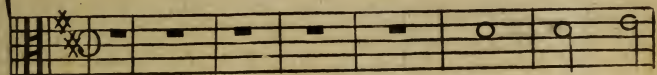
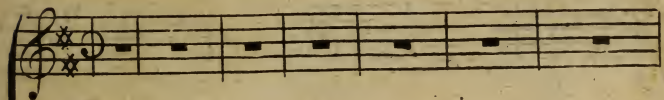


Let me belong to thee, Since in thy Life,

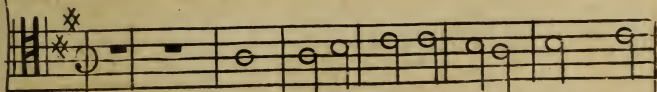


and in thy Death. Thou gavest all for me

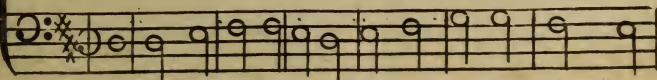
A Canon, on our Redemption by Jesus Christ. A. 4. Voc.



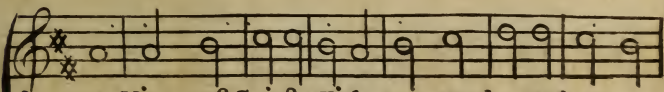
O King of



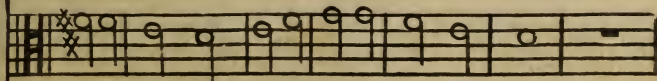
O King of Grief, a Title true, To



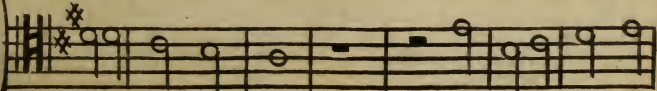
O King of Grief, a Title true, To thee O Christ most



O King of Grief, a Title true, To thee O Christ most

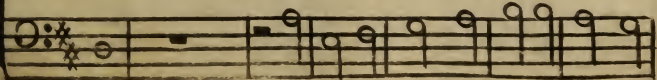


Grief, a Title true, To thee O Christ most due.



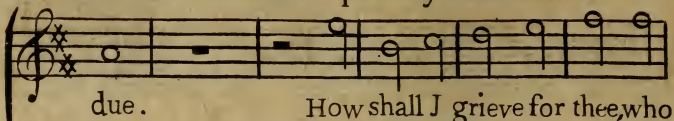
thee O Christ most due.

How shall I grieve for

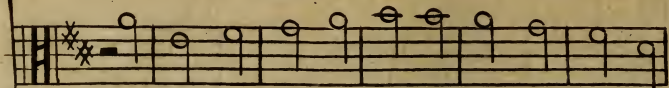


due.

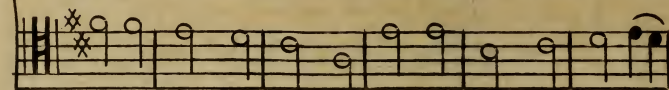
How shall I grieve for thee, who once didst



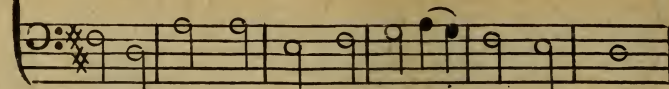
How shall J grieve for thee, who



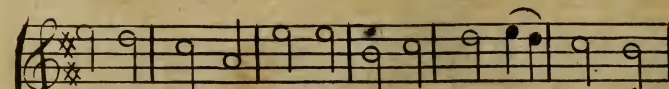
How shall J grieve for thee, who once didst grieve for



thee, who once didst grieve for me? And who for my e-



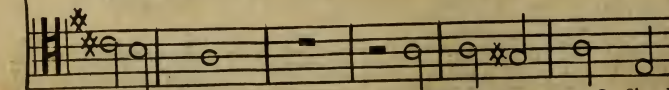
grieve for me? And who for my e-ternal Good



once didst grieve for me? And who for my e-ternal

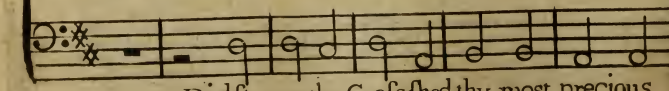


me? And who for my e-ternal Good

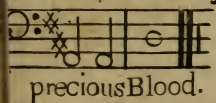
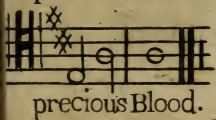
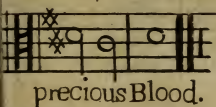
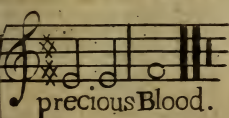
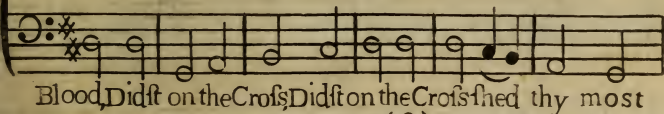
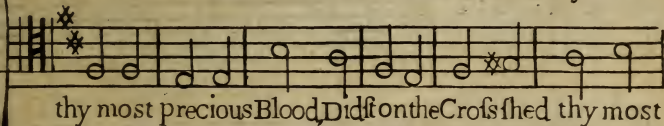
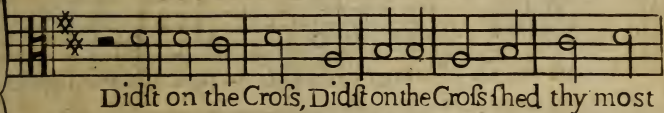
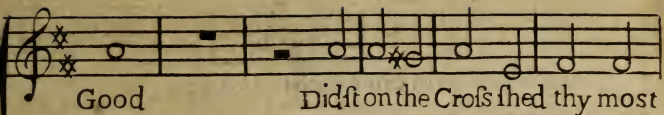


ternal Good

Didst on the Crofs shed



Didst on the Crofs shed thy most precious



(2)
 O thou like to a Sheep wast fold,
 To bring us to thy Fold.
 Should I then die for Thee?
 Thou didst the same for me.
 How greatly, Lord, ought I to grieve,
 To see Thee die, that dying I might live?

(3)
 When I do view Thee on the Cross,
 My thoughts are at a Loss,
 I joy, and yet I grieve,
 That thou didst die and live.
 And thus whilst Thee my Soul surveys,
 I'm wrapt in Wonder, Extasy and Praise.

(4)
 When I to Musick am inclin'd,
 My Musick shall thee find:
 When e'er my Voice I raise,
 My Voice shall sound thy Praise:
 I'll all thy glorious Titles sing,
 My Prophet, Priest, my Saviour, and my King.

Tr
3
2
Come let us join our chearful Songs with Angels

T
3
2
Come let us join our chearful Songs with Angels

B
3
2

Tr

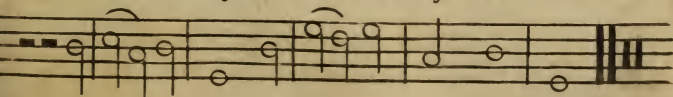
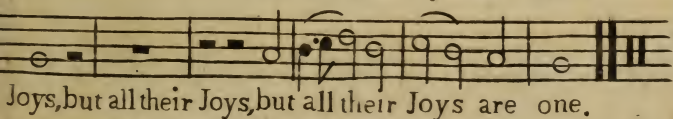
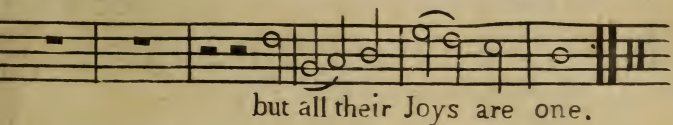
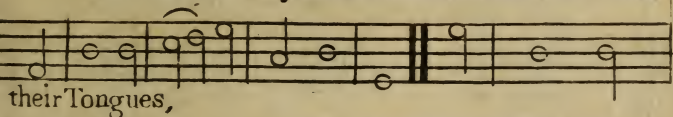
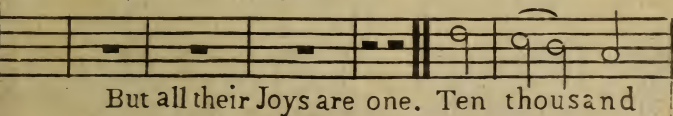
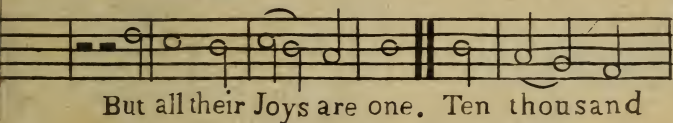
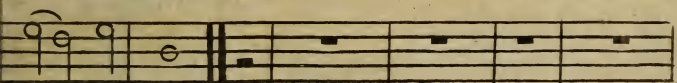
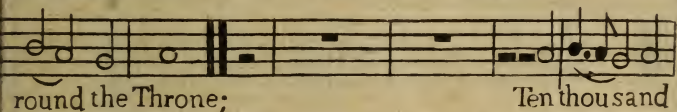
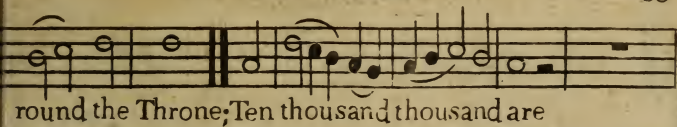
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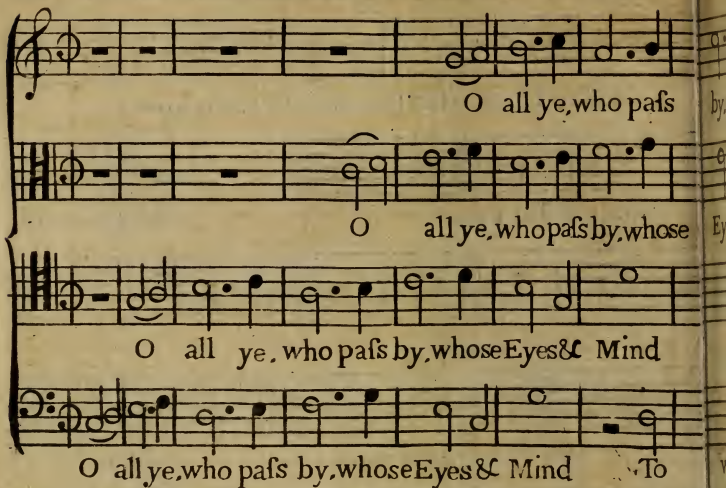
B
Ten thousand thousand are

Tr
thousand are their Tongues, but all their Joys,

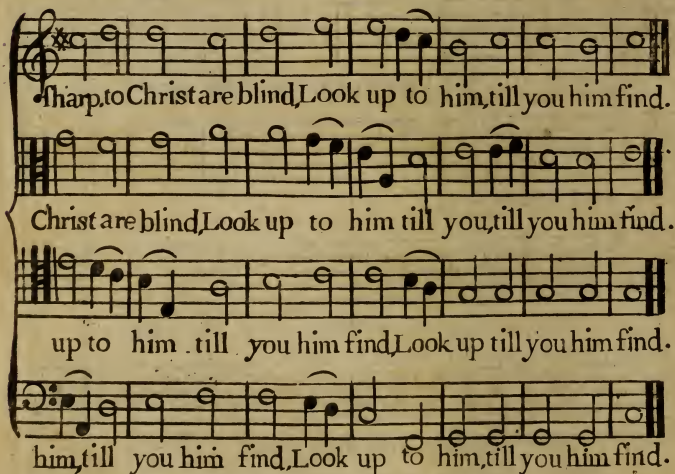
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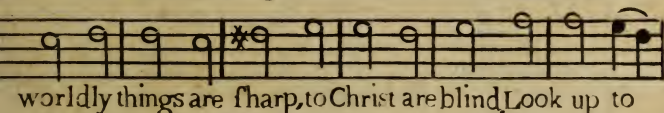
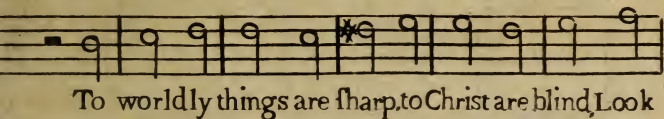
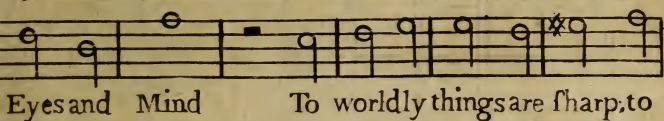
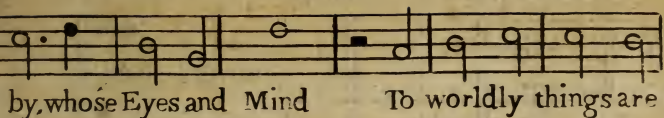


O all ye, who pass
O all ye, who pass by, whose
O all ye, who pass by, whose Eyes & Mind
O all ye, who pass by, whose Eyes & Mind To



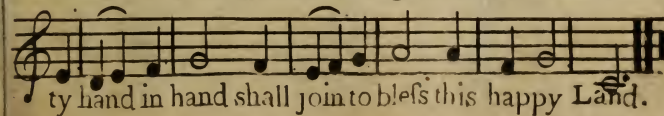
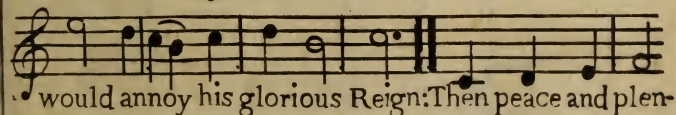
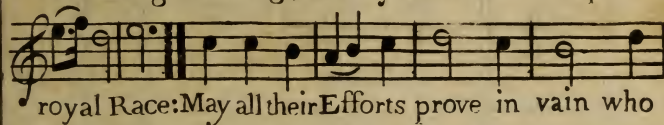
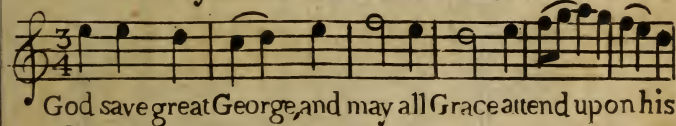
sharp, to Christ are blind, Look up to him, till you him find.
Christ are blind, Look up to him till you, till you him find.
up to him till you him find, Look up till you him find.
him, till you him find, Look up to him, till you him find.

2 Christ dying said, now all is finished,
Then to the Earth he bow'd his sacred Head,
To give us Life, when he was dead.



3 Then look to him, who for our sakes did grieve,
And if on him we firmly do believe,
Our Souls eternally shall live.

The Loyal Briton's Canon. A.3. Voc.



A Scale for transposing Music, shewing the different
Keys in which it is usually set, and the nature and
Use of Flats and Sharps.

Space	G	Sol	S	1	1	f	f	*m	<p>Treble.</p> <p>Counter.</p> <p>Tenor.</p> <p>Bass.</p>
Line	F	fa	f	S	S	*m	*1	*1	
S	E	la	m	bf	bf	1	S	S	
L	D	Sol	1	1	m	S	f	f	
Key*	C	fa	S	S	1	f	*m	*1	
L	B	mi	bf	bf	bS	1	1	S	
Keyb	A	la	1	m	bf	S	S	f	
L	G	Sol	S	1	1	f	f	*m	
S	F	fa	f	S	S	*m	*1	*1	
L	E	la	m	bf	bf	1	S	S	
S	D	Sol	1	1	m	S	f	f	
Key*	C	fa	S	S	1	f	*m	*1	
S	B	mi	bf	bf	bS	1	1	S	
Keyb	A	la	1	m	bf	S	S	f	
S	G	Sol	S	1	1	f	f	*m	
L	F	fa	f	S	S	*m	*1	*1	
S	E	la	m	bf	bf	1	S	S	
L	D	Sol	1	1	m	S	f	f	
Key*	C	fa	S	S	1	f	*m	*1	
L	B	mi	bf	bf	bS	1	1	S	
Keyb	A	la	1	m	bf	S	S	f	
L	G	Sol	S	1	1	f	f	*m	
	Mi in B	in E	in A	in D	in F	in C	in G		

HYMN XII. N. B. *This and the 11th Hymn were originally but one Poem, which was made on hearing the melancholy news of that dreadful earthquake, which happened at Lisbon November the 1st, 1755. in which Poem, this Hymn was placed between the 13th and 14th verses of the 11th Hymn.*

1. **O** Highly favour'd Britons ! you
Should sing God's praises best,
Who with his law and gospel has
Your happy island blest.
2. What nation on the earth, like you,
So happily enjoys
God's law and gospel pure ? which shews
Where your salvation lies.
3. With grateful hearts and tuneful tongues,
Praise God in lofty strains,
Who such rich gifts on you bestows,
And all those gifts maintains.
4. While God's tremendous judgments you
Have rarely felt or seen ;
To earthquakes, plague, and famine too,
You strangers long have been.
5. To other lands, thus strangely kind,
God has not always been ;
Sore judgments they with pain have felt,
And with amazement seen.
6. Oft has God with one angry nod,
Whole towns in ruins laid,
And cities noble, rich and great,
A desolation made.
7. What dreadful judgments lately fell
To other nations share ;
Poor Lisbon ! and her ruin'd towns,
To all the world declare.
8. These judgments, doubtless, God has sent,
Bold sinners to awake ;
To such he calls aloud, and says,
Your sins with speed forsake.

9. Let not this awful voice of God
Be heard by you in vain ;
You may expect God's judgments too,
If wicked you remain.

10. Sin, to repent of and forsake,
Should be your great concern,
And now God's judgments are abroad,
You righteousness should learn.

HYMN XIII. *Converse with Christ.*

1. **I**'M tir'd with visits, modes, and forms,
And flatt'ries paid to fellow-worms ;
Their conversation cloy ;
Their vain amours, and empty stuff :
But I can ne'er enjoy enough
Of thy dear company, my Lord,
Thou life of all my joys.
2. When he begins to tell his love,
Through every vein my passions move,
The captives of his tongue :
In midnight shades, on frosty ground,
I could attend the pleasant sound,
Nor should I feel December cold,
Nor think the darkness long.
3. There, while I hear my SAVIOUR-GOD
Count o'er the sins (a heavy load)
He bore upon the tree,
Inward I blush with secret shame,
And weep, and love, and bless the Name
That knew not guilt nor grief his own,
But bare it all for me.
4. Next he describes the thorns he wore,
And talks his bloody passion o'er,
Till I am drown'd in tears :
Yet with the sympathetic smart
There's a strange joy beats round my heart ;
The cursed tree has blessings in't,
My sweetest balm it bears.

5. I hear the glorious Sufferer tell,
How on his cross he vanquish'd hell,
And all the powers beneath:
Transported and inspir'd, my tongue
Attempts his triumphs in a song;
How has the serpent lost his sting,
And where's thy vict'ry death?
6. But when he shews his hands and heart,
With those dear prints of dying smart,
He sets my soul on fire:
Not the beloved John could rest
With more delight upon that breast,
Nor Thomas pry into those wounds
With more intense desire.

HYMN XIV.

1. **R**Ejoice evermore with angels above,
In Jesus's power, in Jesus's love;
With glad exultation your triumph proclaim,
Ascribing salvation to God and the Lamb.
2. Thou, Lord, our relief in trouble hast been,
Hast sav'd us from grief, hast sav'd us from sin;
The pow'r of thy Spirit hath set our hearts free,
And now we inherit all fulness in thee.
3. All fulness of peace, all fulness of joy,
And spiritual bliss that never shall cloy:
To us it is given in Jesus to know,
A kingdom of heaven, an heaven below.
4. No longer we join while sinners invite,
Or envy the swine their brutish delight:
Their joy is all sadness, their mirth is all vain,
Their laughter is madness, their pleasure is pain.
5. Oh might they at last with sorrow return,
The pleasures to taste for which they were born;
Our Jesus receiving, our happiness prove,
The joy of believing, the heaven of love.

HYMN XV. *True riches.*

I AM not concern'd to know
 What to-morrow fate will do;
 'Tis enough that I can say,
 I've possess'd my self to-day:
 Then if haply midnight death
 Seize my flesh, and stop my breath,
 Yet to-morrow I shall be
 Heir to the best part of me.

Glittering stones, and golden things,
 Wealth and honours that have wings,
 Ever fluttering to be gone
 I could never call my own:
 Riches that the world bestows,
 She can take, and I can lose;
 But the treasures that are mine
 Lie afar beyond her line.
 When I view my spacious soul,
 And survey my self awhile,
 And enjoy my self alone,
 I'm a kingdom of my own.

I've a mighty part within,
 That the world hath never seen,
 Rich as Eden's happy ground,
 And with choicer plenty crown'd.
 Here on all the shining boughs
 Knowledge fair and useful grows;
 On the same young flow'ry tree
 All the seasons you may see:
 Notions in the bloom of light,
 Just disclosing to the sight;
 Here are thoughts of larger growth,
 Rip'ning into solid truth;
 Fruits refin'd, of noble taste;
 Seraphs feed on such repast:
 There are endless beauties more
 Earth has no resemblance for.

HYMN XVI.

1. **I**N God's own house pronounce his praise,
His grace he there reveals ;
To heaven your joy and wonder raise,
For there his glory dwells.
2. Let all your sacred passions move,
While you rehearse his deeds ;
But the great work of saving love
Your highest praise exceeds.
3. All that have motion, life and breath,
Proclaim your Maker blest :
Yet when my voice expires in death,
My soul shall praise him best.

HYMN XVII. *To the 112th Psalm-tune.*

1. **T**HE Lord my pasture shall prepare,
And feed me with a shepherd's care :
His presence shall my wants supply,
And guard me with a watchful eye :
My noon-day walks he shall attend,
And all my midnight hours defend.
2. When in the sultry glebe I faint,
Or on the thirsty mountain pant ;
To fertile vales and dewy meads,
My weary wand'ring steps he leads ;
Where peaceful rivers soft and slow,
Amid the verdant landskip flow.
3. Tho' in the path of death I tread,
With gloomy horrors over-spread ;
My steadfast heart shall fear no ill,
For thou, O Lord, art with me still ;
Thy friendly crook shall give me aid,
And guide me through the dreadful shade.
4. Tho' in a bare and rugged way,
Through devious lonely wilds I stray,
Thy bounty shall my pains beguile :
The barren wilderness shall smile
With sudden greens and herbage crown'd,
And streams shall murmur all around.

HYMN XVIII. *For Easter Sunday.*

1. **J**ESUS Christ is ris'n to-day, Hallelujah.
 Our triumphant holy day, Hallelujah.
 Who so lately on the cross, Hallelujah.
 Suffer'd to redeem our loss. Hallelujah.
2. Hymns of praises let us sing, Hallelujah.
 Unto Christ our heavenly King, Hallelujah.
 Who endur'd the cross and grave, Hallelujah.
 Sinners to redeem and save. Hallelujah.
3. But the pains which he endur'd, Hallelujah.
 Our salvation has procur'd; Hallelujah.
 Now he reigns above the sky, Hallelujah.
 Where the angels ever cry, Hallelujah.

HYMN XIX.

1. **W**hen rising from the bed of death,
 O'erwhelm'd with guilt and fear,
 I see my Maker face to face,
 O how shall I appear!
2. If yet, while pardon may be found,
 And mercy may be sought,
 My heart with inward horror shrinks,
 And trembles at the thought:
3. When thou, O Lord, shalt stand disclos'd,
 In majesty severe,
 And sit in judgment on my soul,
 O how shall I appear!
4. But thou hast told the troubled mind,
 Who does her sins lament,
 The timely tribute of her tears
 Shall endless woe prevent.
5. Then see the sorrow of my heart,
 E'er yet it be too late;
 And hear my SAVIOUR's dying groans,
 To give those sorrows weight.
6. For never shall my soul despair
 Her pardon to procure,
 Who knows thine only Son has dy'd
 To make her pardon sure.

HYMN XX. *To the 122d Psalm-tune.*

1. **H**OW pleasant 'tis to see
Kindred and friends agree,
Each in their proper station move,
And each fulfil their part
With sympathising heart,
In all the cares of life and love !
2. 'Tis like the ointment shed
On Aaron's sacred head,
Divinely rich, divinely sweet ;
The oil thro' all the room
Diffus'd a choice perfume,
Ran thro' his robes, and blest his feet.
3. Like fruitful showers of rain,
That water all the plain,
Descending from the neighbouring hills ;
Such streams of pleasure roll
Thro' every friendly soul,
Where love like heav'nly dew distils.

HYMN XXI. *To the old 50th Psalm-tune.*

1. **T**HE God of glory sends his summons forth,
Calls the south nations, and awakes the north ;
From east to west the sov'reign orders spread,
Thro' distant worlds and regions of the dead.
The trumpet sounds ; hell trembles ; heav'n rejoices ;
Lift up your heads, ye saints, with chearful voices.
2. No more shall atheists mock his long delay ;
His vengeance sleeps no more ; behold the day ;
Behold the Judge descends ; his guards are nigh ;
Tempest and fire attend him down the sky.
When God appears, all nature shall adore him ;
While sinners tremble, saints rejoice before him.
3. Sinners awake betimes ; ye fools be wise ;
Awake before this dreadful morning rise :
Change your vain thoughts, your crooked works amend,
Fly to the Saviour, make the Judge your friend :
Then join the saints : wake every chearful passion,
When Christ returns, He comes for your salvation.

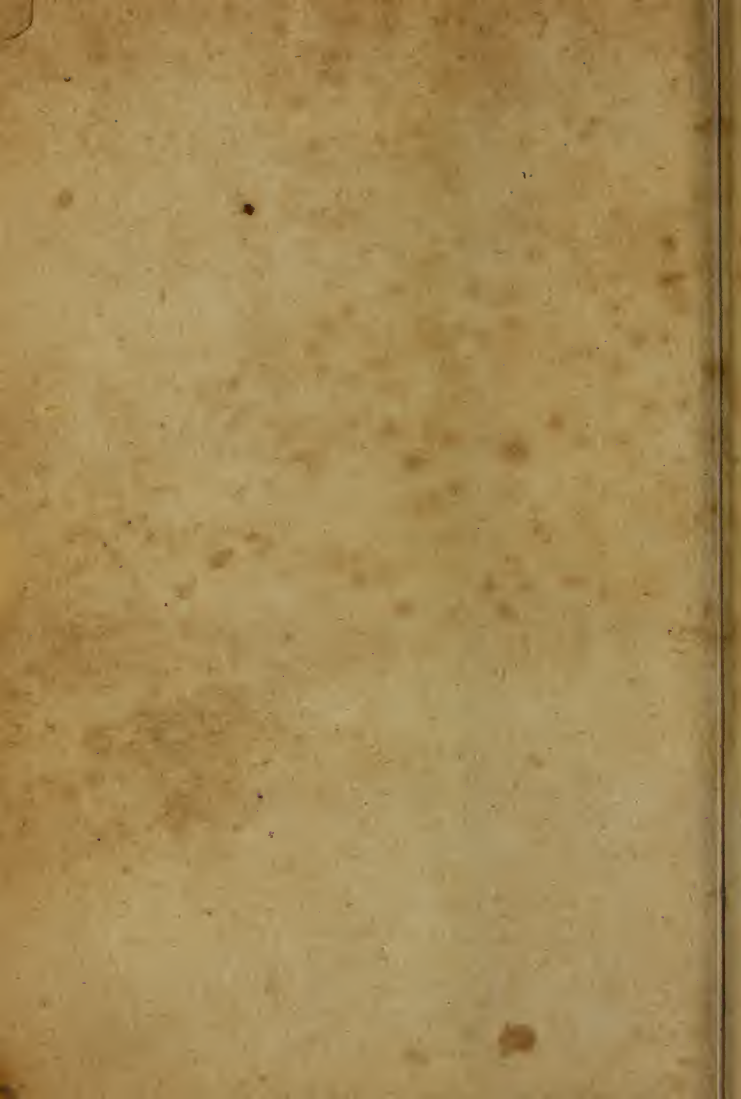
HYMN XXII. *To the 113th Psalm-tune.*

1. **O** Clap your hands with one accord !
 Praise with melodious notes the Lord !
 With terror he the world commands,
 He only gives us victory,
 Under our feet the nations lie,
 And Israel shall divide their lands.
2. Jacob he loves, and will advance,
 And set out his inheritance.
 Ascending he in triumph sits :
 With trumpets to our King rejoice,
 With understanding raise your voice ;
 To his commands the world submits.
3. Exalted on his sacred throne,
 He o'er the heathen reigns alone :
 And now the peoples leaders yield,
 With those of Abraham's God to join ;
 Whose glory rais'd on high does shine,¹
 And guards the world as with a shield.

A Canon-Hymn. ver. 2d and 3d by T. Moore.

1. **G**OD save Great George, and may all grace
 Attend upon his royal race ;
 May all their efforts prove in vain
 Who would annoy his glorious reign :
 Then peace and plenty hand in hand
 Shall join to bless this happy land.
2. May Heaven Great George's throne defend,
 And bless his house till time shall end ;
 Make him a terror to all those
 Who are to peace and virtue foes ;
 But may he ever friendly prove
 To all who peace and virtue love.
3. May Heaven, which does the world divide,
 Extend his empire far and wide ;
 O'er distant lands, and the wide seas,
 May his dominion still increase :
 Whilst all his subjects join to sing,
 Long live Great George our noble king.





July 20
July 10

